

Ansätze

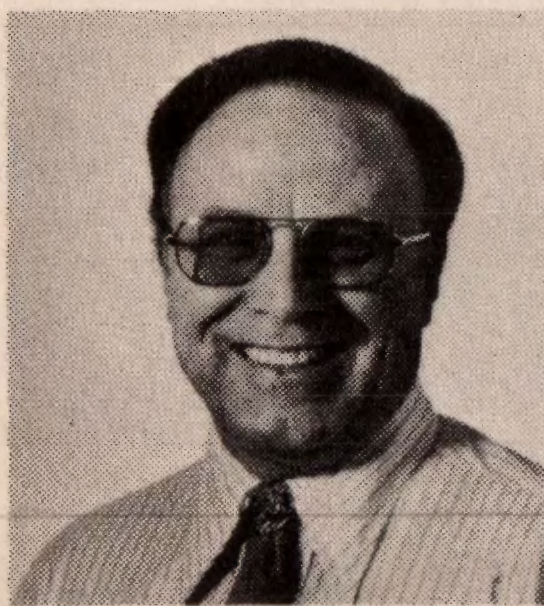
What does it take to become a caller?

- The potential caller must possess the desire to call
- He must demonstrate a willingness to study and to learn
- He must evidence a devotion to the activity and a fondness toward people



Of course, there's much more. A person who wishes to become a caller should be involved as a dancer for a minimum of two years. The prospective caller (whether man or lady) should recognize that being a caller is much like being a square dancer. It's a couple activity. The decision for one of them to become a caller should be shared with equal enthusiasm by them both. To be sure, being a caller has many rewards. This doesn't necessarily mean financial rewards, although some callers are able to realize a substantial income from calling and teaching, while others figure that they are fortunate if they can "break even," taking in enough from calling and teaching to pay for their equipment, records, gas and oil, etc. But there is great satisfaction in being the one to bring this hobby to new dancers. There's an almost indescribable thrill in watching a floor filled with dancers reacting to your calls. The move from dancer to caller is a giant step. The satisfaction a caller derives from a job well done is immeasurable!

The Pacific Coast Caller's School



LEE HELSEL

A caller with infinite patience can teach himself to call. However, there is a way of by-passing many of the problems and errors that a caller may make during his learning stages. This is to attend a recognized school for callers, such as the one being held at ASILOMAR, July 22-27, 1973. Headed by veteran caller and teacher, LEE HELSEL, the school will also feature lectures by Bob Van Antwerp, Bruce Johnson, Manning Smith, Don Armstrong, and Bob Osgood. Every phase of the art of calling will be covered and participants will each have ample opportunity to call for personal evaluation. This may be just the answer for you.

The Pacific Coast Caller's School is run in conjunction with the regular Asilomar Vacation Institute. Participants will spend some time each day in dancing and observing the outstanding faculty in action. The greater part of their time will be involved in classroom work. Send today for your illustrated application form. Space is limited so don't delay.

ASILOMAR

THE

Sits in Order

AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard • Los Angeles, California 90048



FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

One of the things we have noticed in traveling around that I think should be brought to the attention of square dance clubs is the fact that they should contact motels and travel trailer parks and put up a notice of their dances. When and where—especially the number and street address. A phone number is helpful too, but if a person is interested in dancing he'll find the hall if he has the street address. I can't tell you how many times we have tried to find a dance and questioned the people who run motels. They say they know there is a dance once in a while but they don't know of their own local clubs. . . .

Marie Matteson
Mims, Florida

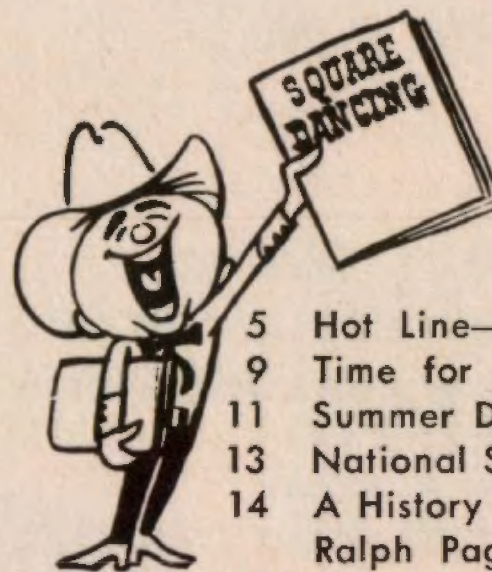
Dear Editor:

Recently someone passed out a number of old "Sets in Order" to one of our classes. I

was given one that had an article on Do Si Do by Bob Osgood. May I give you Lloyd Shaw's idea on it? I was in his Summer Class at Cheyenne Mt. School every summer from 1942 to 1949 inclusive. On Sunday before the 1943 class started he and I talked alone for over an hour. He told me that the Do Si Do he had in his book was too complicated and he liked that one that he had gotten from Herb Greggerson

(Please turn to page 55)

This Month's LINEUP



- 5 Hot Line—Late News
- 9 Time for Planning
- 11 Summer Dancing Directory
- 13 National Square Dance Convention
- 14 A History of Square Dancing—
Ralph Page
- 17 Smoother Dancing Poster
- 18 Take a Good Look—Zoom
- 19 The Dancers Walkthru
- 22 Square Dance Diary
- 23 Round Dance Module
- 24 Paging the Round Dancers:
Tom and Kay Pell
- 25 Callers Textbook—Chapter Twenty-Six
- 30 Style Lab—Two Look Alikes
- 32 Round the World of Square Dancing
- 37 Callers/Teachers Workshop
- 54 Caller of the Month:
Bob Bennett
- 62 On the Record: Reviews
- 80 Square Dance Date Book
- 86 Fashion Feature

SQUARE DANCING

OFFICIAL PUBLICATION OF THE VOL. XXV - NO. 5
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

Printed in U.S.A.

Copyright 1973, Sets in Order, Incorporated

All rights Reserved. Written permission to reproduce articles and artwork with credit to The Sets in Order American Square Dance Society will gladly be given to clubs, associations and area publications.

**Membership \$5.00 per year includes
12 issues of the Official Magazine.**

PLEASE NOTE: Allow at least six week's notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address.

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434

Published monthly for and by Square Dancers and for the general enjoyment of all.

GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	June Berlin
Advertising Manager	Marvin Franzen
Dancers Walkthru	Becky Osgood
Subscriptions	Betty Baker
Processing	Joy Cramlet
Art Consultant	Frank Grundeen
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

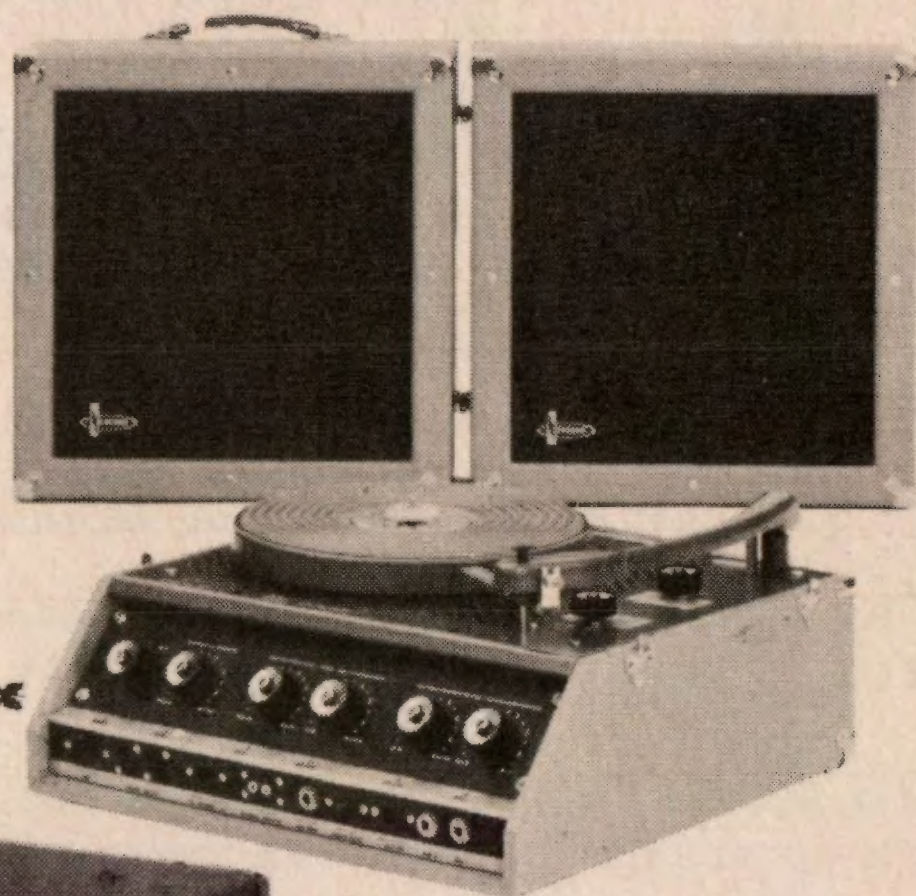
Second Class postage paid at Los Angeles, Calif.

HEADQUARTERS FOR NEWCOMB

P. A. SYSTEMS and ACCESSORIES

OVER 70 SYSTEMS TO CHOOSE FROM

TR 1640 M-E2
ONLY \$318.45
 F.O.B. LOS ANGELES



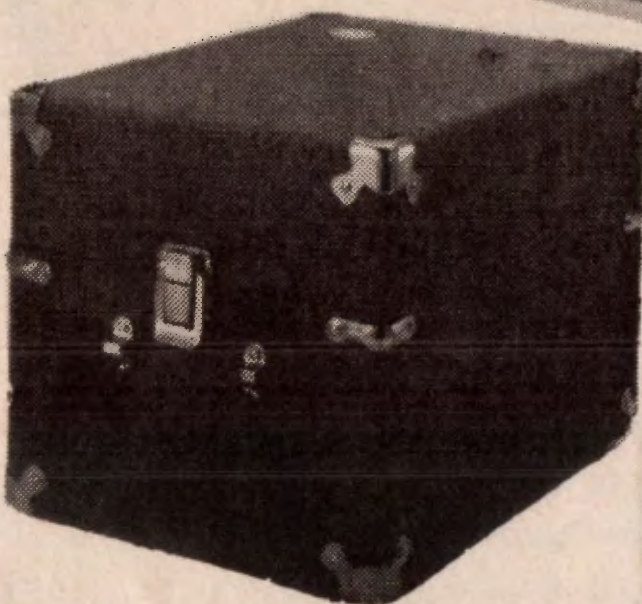
Calif. Add 5% Sales Tax.

NEWCOMB RECORD CASE

MODEL - RC - 7

Holds 120 of 45 rpm records.

This case is made of laminated plywood, covered inside and out of high grade grey vinyl washable material and protected with metal corners and knees. Come-apart hinges eliminate strain at this point. This attractive record case matches all Newcomb PA systems.

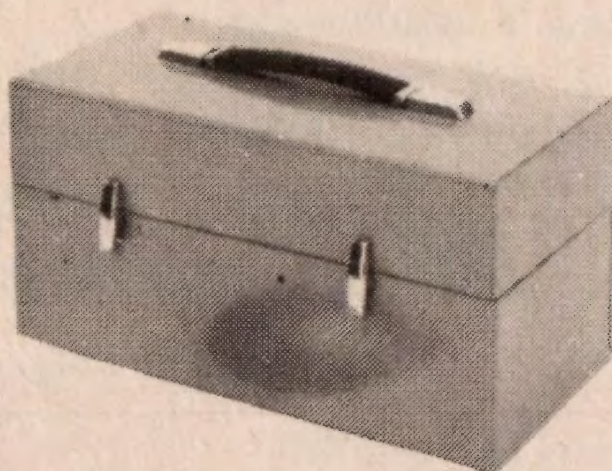


ASHTON RECORD CASES

\$14.95 EACH
 Postage \$2.00

ALL METAL RECORD CASE

With full width hinge and two sturdy clamp latches has space for mike and cable plus room for 120 records and some "Q" cards. Has baked on enamel finish and comes in three colors, black, brown or light green. Inside dimension 7 1/2" x 7 1/2" x 15 1/4". Shipping weight 7 lbs.



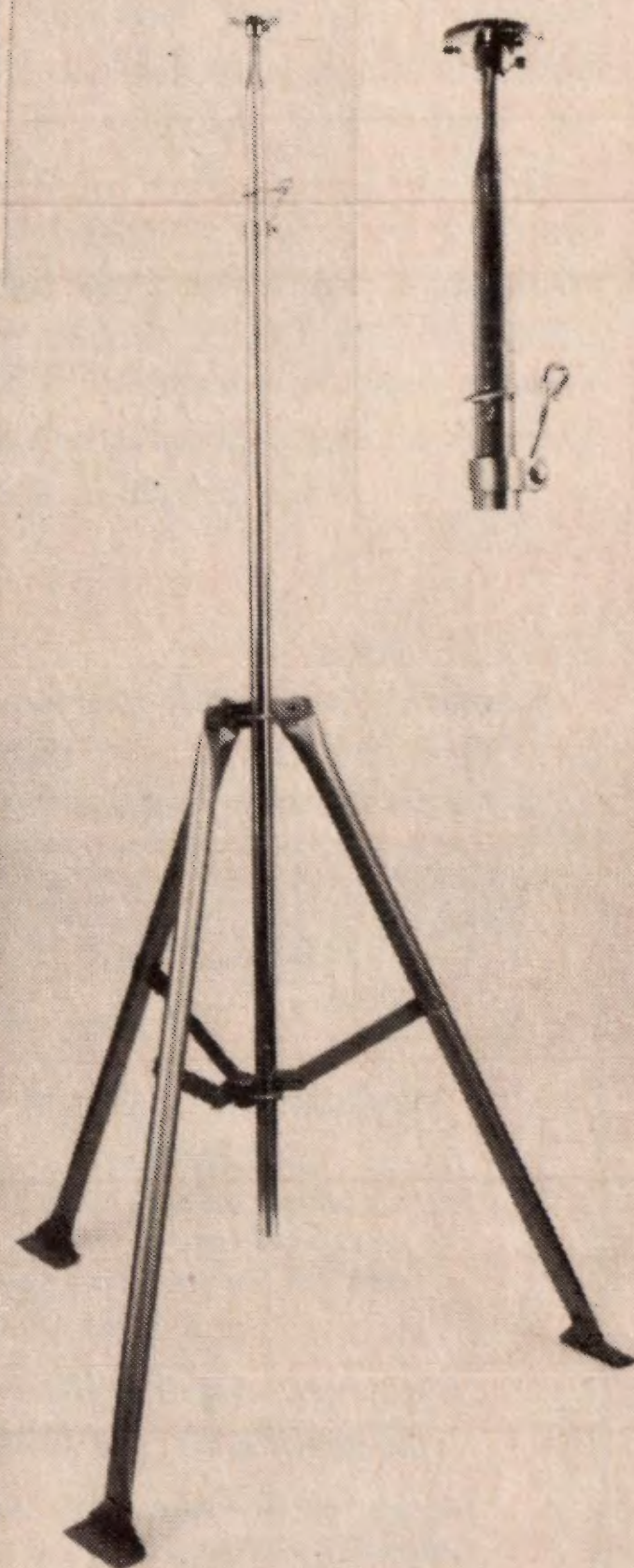
SPEAKER STANDS • ONLY \$25.00

PLUS \$2.00 POSTAGE

Calif. add 5 % Sales Tax

- LIGHT WEIGHT
- ADJUSTABLE TO 8 ft. When placing order specify open or closed back speaker
- WILL FIT ALL NEWCOMB SPEAKERS
- STURDY CONSTRUCTION

(WRITE FOR BROCHURE)



GR-501

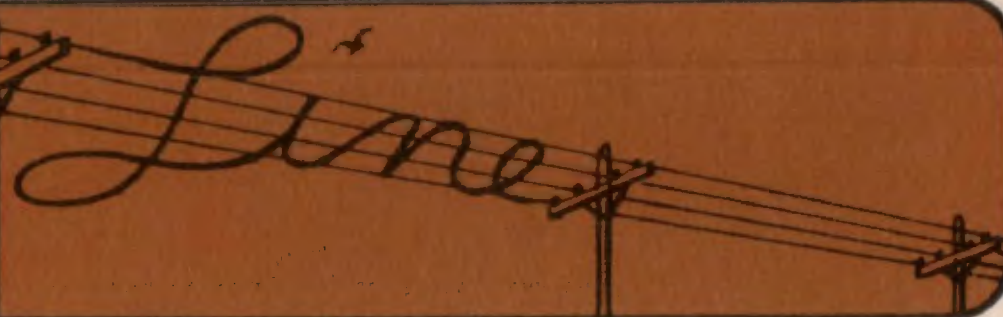
Phone (213)-652-7434



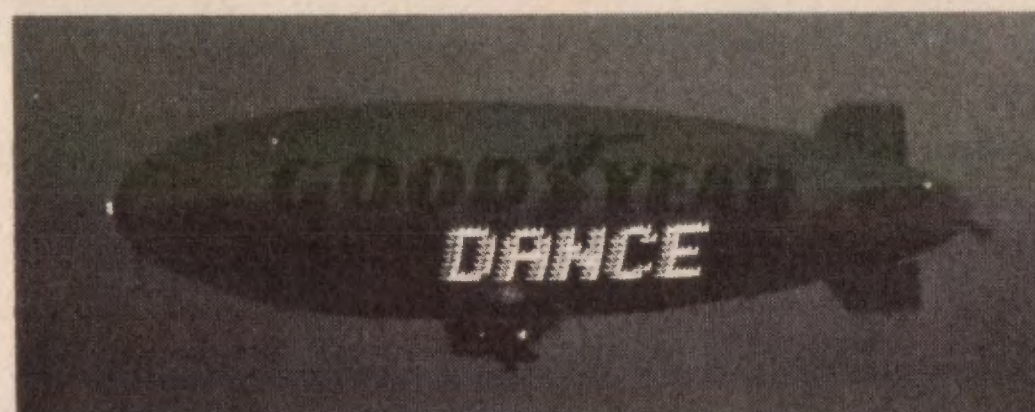
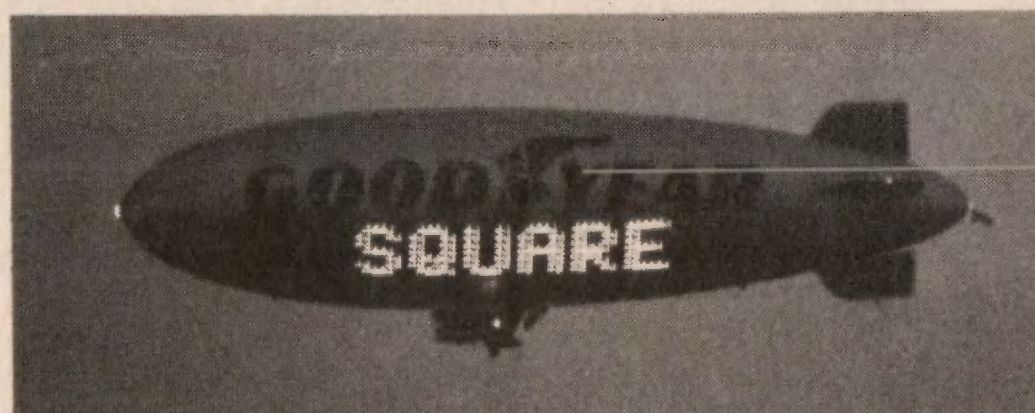
Callers' Supply Company

P. O. BOX 48547, LOS ANGELES, CALIFORNIA 90048

RED HOT

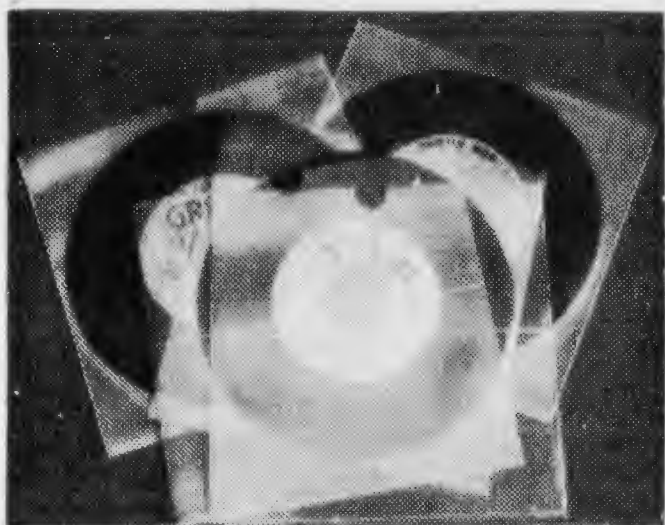


PROMOTION FROM THE SKY: The populations of such cities as Los Angeles (7 million) were recently made aware of Square Dancing by a unique and eye-catching method of public service promotion. The familiar Goodyear Blimp, on its spectacular nightly runs, let the world below know through a grid of lights on its side, that "Square Dancing is Fun for the Whole Family." In addition to the words shown here, stick figures of square dancers shared in the high level quadrille. (Photos by Charles M. LaBow).



MISCELLANEOUS NEWS NOTES: This month LEGACY will have its initial conference in Cleveland, Ohio, where 100 leaders representing all phases of the Square Dance scene will discuss in depth the future of American Square Dancing....The 1973 SIOASDS Callers Scholarship awards will be announced in the next issue of SQUARE DANCING magazine.

CONVENTION FLASHES: With the Big One just a month away, the total number of registrations has now passed the 10,000 mark. Our annual guestimate puts the final total at a cool 13,538...Word comes from the National Executive Committee (Roy and Marita Davis) that the Organization Panel will be another top meeting at the coming Convention. This special committee has just come up with its most recent tabulation on Associations around the world. Their totals show 252 dancer associations with a composite total of some 6,985 square and 732 round dance clubs. Estimates of the various associations puts the total number of dancers involved in association-member clubs at 332,775. In addition the poll shows that 64 associations have their own news publications....The square dance world was saddened to learn of the passing on March 30 of Lota Erickson, wife of Harold Erickson, the 1961 Detroit, Michigan National Chairman. Both Lota and Harold were featured on the cover of the June 1961 issue of Sets in Order (SQUARE DANCING). Lota will be greatly missed by her many friends.



GRENN

P.O. BOX 216
BATH, OHIO 44210

GR 301
PLASTIC
SLEEVES
List Price 10¢ ea.

GRENN

GR 14173 "NEW ENGLAND WALTZ" by Al Rowland
"CONFESSIN' " by Glen and Beth McLeod (two-step)

GR 12138 "ALONE AGAIN NATURALLY" flip square
by Earl Johnston

TOP

TOP 25279 "I BELIEVE IN MUSIC" flip square by Dana Blood
Longmeadow, Mass.

TOP 25280 "BY THE SEA" flip square by Jim Cargill
Sewell, N.J.

TWELGRENN

(Dealers Only)

We Stock Special Pressings of Round Dances on Pop Labels:

RCA 47-9689 "Feelin' "

RCA 447-0036 "Beautiful River"

Cartwheel A-210 "Ain't Nothin' Shakin' "

A&M 870 "Frenchy Brown"

Ranwood 842/100 "Gentle On My Mind/
Calcutta"

Decca 1901 "Folsom Prison/Birth of Blues"

Decca 31778 "Three A.M."

Decca 32034 "In The Arms Of Love"

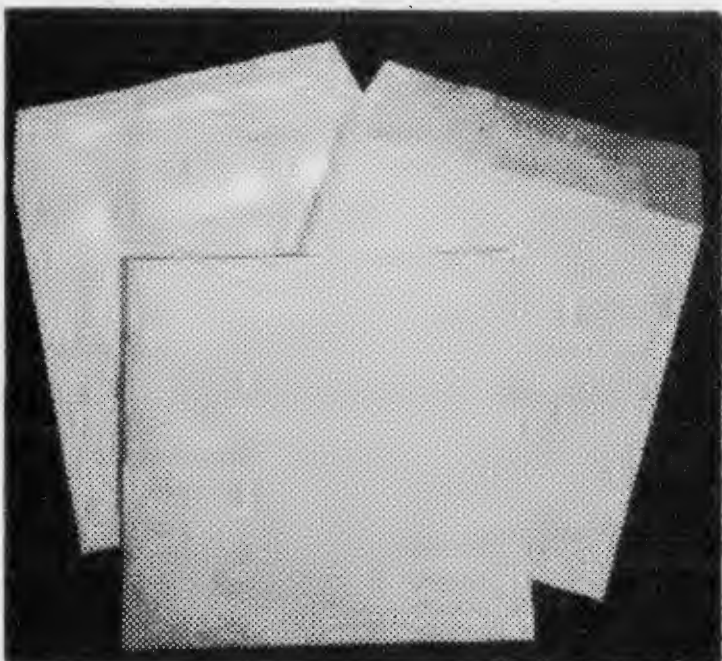
Mercury 30004 "Dream Awhile/Melody
Waltz"

MGM 14140 "Sweet Gingerbread Man/
Long Haired Lover"

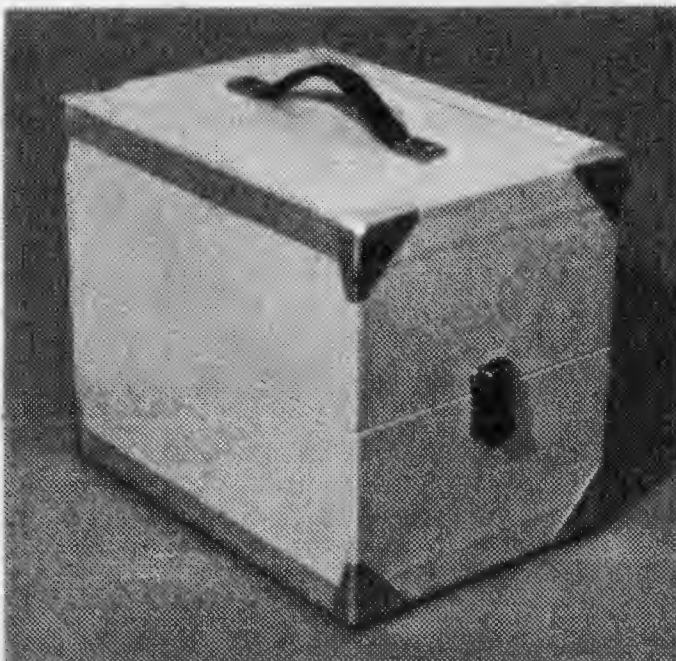
GR-503 — 8 Ft.
For Heavy
Speakers
\$30.00

GR-502 — Adapter
For Closed Back
Speakers — \$2.50

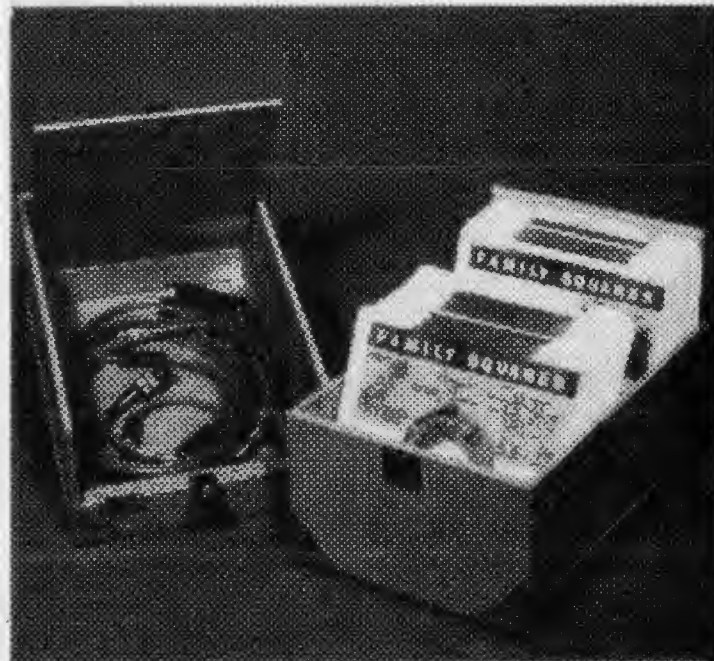
GR-501—8 Ft.
Adjustable
Speaker Stands
\$25.00



GR-401 — SELF-SEALING ENVELOPES
5¢



GR-102 — RECORD AND MIKE CARRYING CASE
List Price \$21.50



The SQUARE DANCE

P
I
C
T
U
R
E

PORT CITY
SQUARES



RILEY SCHOOL
FRIDAYS 8PM

OSWEGO
THE PORT CITY
OF CENTRAL
NEW YORK



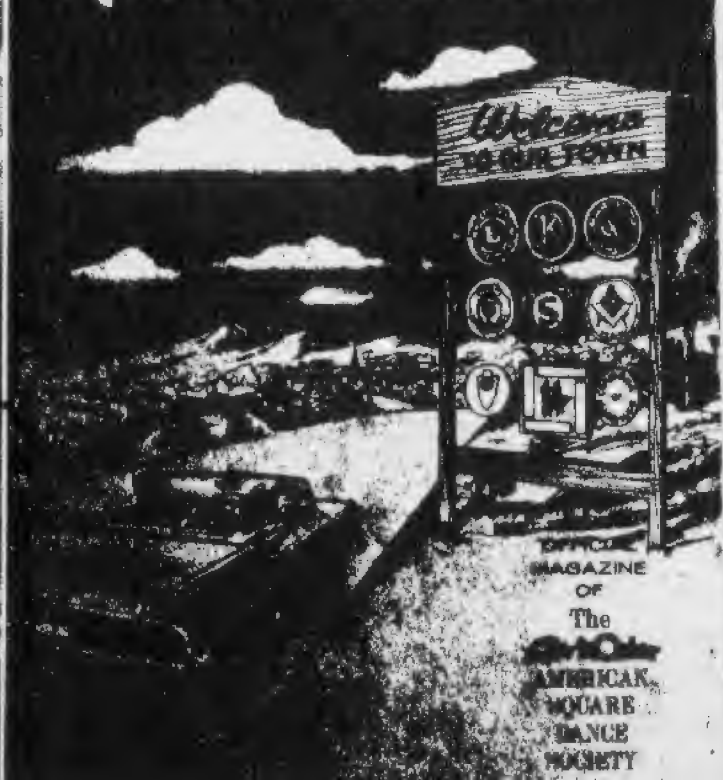
WINK'S RESTAURANT
THURS. 6-15



HOTEL
TUE

HO
TUESD

SQUARE DANCING



On the cover of the May, 1971 issue of SQUARE DANCING, our artist portrayed the Welcome Sign to an imaginary city. Along with the emblems of the Lions, Kiwanis, Optimists and other service groups, was the Square Dance recognition symbol. Here you see the "real thing"—the sign at the entrance to Oswego, New York, issuing a Warm Welcome from the members of the Port City Squares. Al and Marion Noyes are shown admiring the sign. (Our thanks to Bill and Ollie Purvis.)

SQUARE DANCE WEEK



**Sept. 17-23
1973**

FOR INFORMATION:



*THIS SPACE
AVAILABLE FOR
A PHONE NUMBER
OR LOCATION*

© THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



SQUARE DANCE WEEK

September 17-23

1973

© The Sets in Order American Square Dance Society



These posters (8½" x 11") and bumper strips (4" x 12") have been especially designed for the 1973 campaign. A uniform program in action everywhere is bound to carry with it an impact never before experienced in this activity. For ordering information please turn to page 60.

COPYRIGHT 1973 THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

FOR PERMISSION TO REPRINT THIS POSTER BY ASSOCIATIONS AND NON-PROFIT GROUPS PLEASE WRITE THE SOCIETY.

Community public relations
New dancer recruiting
Look toward autumn 1973

NOW is the Time for Planning



THOUGH IT MAY APPEAR that Square Dance Week is some great impersonal promotion, its prime value is to the area clubs, dancers and callers who are intent on increasing the interest of square dancing in their own community. With new classes set to begin next Fall, *now* is the time to start thinking and planning toward a local campaign that will stimulate square dance interest where it will do the most good.

How can local clubs take advantage of the publicity provided for square dancing by the cooperative efforts of all the clubs and associations in the area? There are many ways. First of all, by planning now for that new beginner class. With Square Dance Week slated for September 17 through 23, a class starting the following week will benefit most from the barrage of publicity in area papers, on radio and on television. By planning *now* for a personal recruiting program, club members will avoid a last minute hassle to interest non-dancers in the program.

Perhaps, as its part in next September's Square Dance Week observance, your club may decide to produce a "So This is Square Dancing" very simple one-night-stand to which non-dancing friends of club members will be invited to take part. You may have refreshments, special decorations (to simulate, as much as possible, the fun of a regular club party) and perhaps a short demonstration by experienced, costumed club members. In this case there's a hall to rent, a caller to engage and tentative plans to lay out. None of this can wait until the last minute.

Most important of all is to start a "name bank." This is a club storage center, utilizing 3 x 5 cards with names and addresses of every

lead to a potential class recruit. With only a week to go before the start of a class it's difficult for the average member to remember who it was last May who said: "When a new class starts be sure to let me know." Chances are, if the name wasn't written down at the time, it was probably immediately forgotten. Even if it was written down, unless there was some central "name bank" where these names could be "deposited," there's a good chance that they've been lost in the shuffle. A potential dancer "name bank" is an excellent project for any club.

Direct Mail

Also, in line with this sample dance evening, preparation can include an attractive mailing piece that should be designed *now*. Your club may want to do as other clubs have been doing and, with the invitation to attend the party, mail out to prospects one of the American Square Dance Society's 4-page recruiting leaflets (\$2.00 per hundred, available from the Society at 462 North Robertson Blvd., Los Angeles, California 90048).

Whatever part your club hopes to play in Square Dance Week '73, be sure and let your local association know of your plans so that your events will get the maximum advantage of any association-oriented publicity program. If your club is working on an open house to attract "dropouts" from past years, if the club dancers are planning a demonstration at a local church or P.T.A. or, if you know of a dancer in your club who may be in a position to place a public service announcement on local radio, be sure to inform those at the association level of your good fortune and in this way gain for all of square dancing the greatest rewards possible from this concerted promotional drive.

Square Dance Week—some background

THE IDEA OF AN "OFFICIAL" SQUARE DANCE WEEK goes back almost to the start of square dancing's "big boom" period in the early 1950's, when it is noted that a mayor in Calgary, Alberta, Canada; a governor in Michigan and a city council in Nebraska proclaimed an "official" square dance day in each of their respective areas. By 1956 a number of state governors had set aside square dance weeks with accompanying documents and releases to the press. A newly-elected governor in the Lone Star State celebrated his inaugural, not only with an official square dance proclamation, but with a bonafied, genuine Texas style Square Dance Inaugural Ball.

These were big events in the local histories of square dancing and doubtless the impressions made within each particular area proved beneficial. However, as independent programs, what actual good they did was restricted to just the local areas in which they occurred. It was a case of each area doing its own thing without any thought of coordinating ideas and dates. Eventually it became apparent how much more effective it would be if all areas joined together to celebrate the same dates and establish one Square Dance Week, everywhere.

In 1969, after many months of questioning research with interested square dance groups around the land, it turned out that the third week in September was the most suitable for such a cooperative observance. Of prime consideration in reaching this conclusion was the timing for the activity's largest recruiting period. The Fall of the year was the time for new classes and usually signaled the end of vacation time and the start of the square dance activity calendar.

In many areas hot summer weather persisted until mid-September and years of experience had proved that the best time for starting classes was late September or early October. Allowing for thirty weekly lessons as being currently sufficient to cover the learning period, a class starting in October will be completed by May of the following year—before schools close for the summer and before vacations once again cut down the attendance. This takes into consideration a couple of weeks off for the Christmas Holidays and one week off in the Spring.

And so it was that in 1970 the first coordinated square dance week got off to a flying start. By the second year, in 1971, more than 49 States and Provinces had taken part in the unified celebration. Last year's successful program more than proved that SQUARE DANCE WEEK, as a coordinated venture, was here to stay.

What were at one time small, unrelated area programs now became a large and effective international event. Because the dancers in Pennsylvania and the dancers in British Columbia were coordinating their programs with the folks in Florida and those in the State of Washington (and virtually everywhere else), the result took the shape of a great advertising campaign. Area radio and television shows and colorful picture spreads in the newspapers gave the impression of a concerted, unified campaign.

No effort is worthwhile unless it reaches the goals it sets out to accomplish. Square Dance Week has provided a means of "telling the world" about the pastime that is enjoyed by so many thousands, everywhere. It has paved the way for better community understanding, by letting others see what today's square dancing and square dancers are really like. It becomes a showcase for square dancing at the precise time when people are searching for a wholesome and friendly couple activity. The results in terms of bringing new dancers into the learner's classes, opening the door to low cost hall rent provided for us by impressed communities and a willing and receptive area press, will be based on the quality of each area's own local campaign. The opportunity is here and the dates to shoot for are September 17-23.

SUMMER DANCING

No need to "turn off" the pleasures of square dancing simply because of the arrival of warm weather. The 35 listings here are just some of the communities that provide a regular menu of square dancing during the coming summer months. If you're on vacation you might keep this guide handy—just in case.

Ontario

Every Saturday, June through August, dances will be held at the Governor Simcoe Secondary School, Glenview off Vine Street, St. Catharines, Ontario. Air conditioned hall, 12 miles from Niagara Falls, dancing from 8:30 to 11:00 pm. Area callers. Contact Orphie Easson, 7 Cullen Dr., St. Catharines, Ontario.

Dances will be held July 14 and 28 and August 11 and 25 at the Hayloft, St. Vincent Street N., in Barrie. Phone 726-7680 for information.

Illinois

Kewanee Kickers dance regularly at Black Hawk East College Lounge in Kewanee. A special will be the Hog Capitol Festival August 31 to September 2. For information call Kewanee 853-4938.

Dandy Dancers, VFW Hall, 423 S. Illinois, Belleville, Illinois. Air conditioned. Third Fridays 8 to 11. Contact Joe Obal, Rt. 1, O'Fallon, Illinois 62269 or call (618) 632-5596.

Virginia

Camp and dance at Newport News Campsite. Square dancing on weekends June through August. For information contact Newport News Park, Newport News, Va. 23603.

The Ken Beck Fans Square Dance Club (Basic 75) dances will continue through the summer. Dances are held every Thursday, 8 to 10:30, at the Parish Hall of the Episcopal Church, 9600 Norfolk Avenue, in Norfolk.

For club dancing in Newport News/Yorktown/Williamsburg area, contact Sam Reams, 105 Spring Road, Yorktown, Va. 23490. Phone 898-7665.

Nebraska

Summer dances in Nebraska include Hi-

Flyers 2nd and 4th Saturdays, 8:30 to 11:00 at 1111 No. 56, Lincoln. Phone 466-7783.

Boots and Bustles are dancing June 2 at Hinky Dinky Parking Lot, Fremont; July 21 at Fremont Mall; August 4 at Memorial Park, Fremont, Nebraska.

Shirts and Skirts are dancing June 15, July 20 and August 3 at Tabor Hall, five miles South of Dorchester, Nebraska.

August 18 is the date for the Cody Square Dance Club's dance at Legion Hall in Cody, Nebraska.

North Carolina

Fifth Annual Land of the Sky Festival, City Auditorium, Asheville, North Carolina, August 31 and September 1. For information write John and Mary Jordan, 312 Foxcroft Drive, Asheville, N.C. 28806. Phone 667-3495.

Ohio

Plaids and Calicos of Port Clinton will dance all summer on the First and Third Saturdays at the East Harbor State Park Commissary on the shores of Lake Erie. Registered campers at the park are admitted free.

The Fourth All-Nighter will take place on July 14 at the Gallia County Fairground, Gallipolis. Another event is the 2nd Labor Day Weekend, August 31 to September 3 at Royal Oak Park in Pomeroy, Ohio. Information on both may be obtained by writing Cecil Sayre, Rt. 1, Letart, West Virginia. Phone (304) 882-2283.

Washington

Prairie Shufflers will be dancing every 1st and 3rd Saturday at Shufflers' Shanty, Kennewick. Phone 783-4222.

Wagon Wheel Squares every 1st and 3rd Saturday at Meridian Grange, Kent. Fun dance with hot potluck. Call Ed and Gladys McElhaney 226-8736.

Every Wednesday night from June 13 to August 30, Whirl 'N Twirlers at Cedar Valley Grange, 206th S.W. and 52nd W., Lynwood, Washington. Time 7:30 to 10:00 pm. Contact Larry Jensen, 16808 Palatine Ave. No., Seattle, Washington 98133. Phone 542-8263.

June 8 to August 24, every Friday night. Central Puget Sound Council sponsors free dances at the Food Circus Buildings, Seattle Center. For information contact Bob Kramer, 11343 30th N.E., Seattle. Phone 363-8040.

Rainier Council Federated Clubs dance throughout the summer in the Tacoma-Bremer-

ton area, every Friday and Saturday. Contact Bob Coffman, 6801 Lake Grove Avenue S.W., Tacoma 98499. Phone 588-4624.

23rd Annual Washington State Festival, June 15-17 at Tacoma. For information contact Merl Crosbie, 117 So. 36th St. Tacoma 98408. Phone 474-3451.

5th Annual Washington State Federation Seminar. July 7-8 at Central Washington State College at Ellensburg. For information contact Bob Johnson, 1114 So. 30th Avenue, Yakima 98902. Phone 453-3941.

Colorado

Dancing nightly Monday through Saturday at Frank Lane Dance Ranch. Guest callers every Thursday. Write Frank Lane, P. O. Box 1382, Estes Park, Colorado 80517.

New Hampshire

Happy Time Squares, first and third Mondays at Second Congregational Church, Conant Street and Route 97 off Route 1A and 128. Phone Art T-Bow, (617) 356-4924.

Angle Pond Grove, Inc., Route 121A, Sandown. Every Thursday. Phone Art T-Bow (603) 887-4434.

June 16-18, Safari Weekend, Angle Pond Grove, Inc. Route 121A, Sandown. Phone (603) 887-4434.

Massachusetts

Chicopee Square Dance Club will sponsor square and round dancing every Thursday evening during June, July and August at the Polish American Citizens Club, South Hadley, Route 202. Write Summer Dances, 54 Debra Drive, Chicopee 01020 or call (413) 532-1260.

Connecticut

Nautical Wheelers of Madison offer summer square dancing 2nd and 4th Fridays during July and August at The Surf Club, just off Route 1 in Madison. Club level dancers and teens are welcome. Write Frank Clore, 55 Woodland Drive, Madison 06443.

New Mexico

Promenaders Square Dance Club will hold dances every first and third Saturday, June 2 through September 1 at 11401 Indian School Road N.E., Albuquerque. Dances are from 8:00 to 10:30 pm. Phone Pete Holly, 344-1303.

California

Aces and Deuces Square-O-Rama, June 30 at Antelope Valley Fairgrounds, Division and East Avenue I, Lancaster. Dancing from 2 pm

to 2 am. Camper spaces available. Write P. O. Box 806, Lancaster 93534 or call (805) 942-3858.

Skoots 'n' Skats, 1st, 3rd and 5th Saturdays at McDonald's Barn, 13201 Saticoy, North Hollywood. Hardwood floor, air conditioned. Call (213) 763-5973.

Arizona

The Flagstaff Squares, 2nd and 4th Saturdays. Contact Jim Newton, caller, Route #1, Mtn. View Ranchos, Flagstaff 86001. Phone 774-1278 or 774-1140.

Florida

The Ox-Bow Square and Round Center, 8451 - 49th Street N., St. Petersburg, is open for dancing every night except Sunday during the summer. Write Jim Pearson, 3737 - 42nd Avenue South, St. Petersburg 33711 or phone 867-2604.

New Jersey

Northern New Jersey Square Dancers Association has scheduled the following dances during the summer: June 27 and July 18 at Cedar Hill School, Basking Ridge; July 25 and August 15, Brooklawn Jr. Hi School, Parsippany; August 1, 8 and 29, Garden State Plaza, Paramus; August 22, Alpine School, Sparta.

Michigan

Shawnee Squares will dance every 2nd, 4th and 5th Saturdays at the Community Center, Tecumseh. Rounds start at 7:30 p.m. followed by square dancing at 8:00 p.m. On July 4 the group will hold their Annual Fourth-A-Rama at the same location, with dancing from 2 to 10:00 p.m.

Nova Scotia

Dances will be held every Wednesday evening from June 13 through September 5 in the Halifax-Dartmouth area, sponsored by the Metro Square Dance Council. Phone (902) 453-4844.

British Columbia

Vancouver Parks and Recreation sponsor free outdoor square dancing every Thursday, June through August from 8:00 to 10:00 p.m. at Ceperly Playground in Stanley Park, Vancouver.

Square and round dancing every Saturday night starting June 9 through August 25 at Victoria Park Pavilion. Camping facilities at Bingeman Park or Laurel Creek Conservation area. Phone 885-1933.



... THE PLACE TO BE
IN '73!

22ND NATIONAL SQUARE DANCE CONVENTION[®]

SALT PALACE
SALT LAKE CITY, UTAH

JUNE 28, 29, 30, 1973

GREAT TALENT HAS BEEN OBTAINED for the 22nd National Square Dance Convention to be held in the Salt Palace in Salt Lake City, Utah, on June 28, 29 and 30. Marie and Max Richins, Directors of the fashion show, tell us that the models will swing and sway to the melodies of a \$12,000 Conn Organ, loaned to the Convention by an Ogden, Utah, music company. Talented and famous Janice Johansen has volunteered to play this wonderful instrument.

Walt and Louise Cole, Directors of Contra, have also come up with some outstanding talent for their Contra Panels and Clinics: Stu Shacklette, Stan Burdick, Lannie McQuaide, Bill Castner, Jerry Hamilton, Jerry Helt, Johnnie Johnson, Art Seele and Bob Osgood. These are all leading square dance/contra leaders and well known by most dancers. If you've never met them, Salt Lake City is the perfect place to do it.

Let one thing be made perfectly clear—there are plenty of hotel and motel rooms and trailer-camper spaces available. *If you have not registered* for the Convention, *do not apply for housing* through the hotels, motels, or trailer parks on your own. Many who have done so have been told that there are no vacancies.

'Taint so, because the National Housing Committee has all of the housing facilities reserved for square dancers. Good housing or trailer spots are available within a few blocks of the Salt Palace.

If you are already registered and have not yet received your housing confirmation, please have patience. The hotels, etc., did not think it was important to make rapid confirmation. They will now confirm housing as fast as possible.

Won't you pass this word along? And bring your friends to Salt Lake City, the place to be in '73. Don't forget! Even if you do not pre-

register, come anyhow! There will always be plenty of rooms and trailer parking. If you need registration forms write to Advance Registration Director, P. O. Box 09073, Mill Creek Station, Salt Lake City, Utah 84109.

Trail Dances to the National

Monday, June 11—Sun Valley Recreation Center, 6505 Bethony Lane, Louisville, Kentucky. Write Ed Flaherty, 5301 Camp Ground Road, Louisville, Ky. 40216

Wednesday, June 13—YWCA, 500 Quapaw, Hot Springs, Arkansas. Write Sharon Golden, P. O. Box 2280, Hot Springs, Ark. 71901

Friday, June 15—National Guard Armory, 2602 South 9th, Abilene, Texas. Write Rogene Browning, P. O. Box 473, Jayton, Texas 79528

Saturday, June 16—Rogers Community Center, 3200 Amherst, Lubbock, Texas. Write Maurice Stephenson, Box 144, Shallowater, Texas 79363

Tuesday, June 19—Heights Community Center, Albuquerque, N.M. Write David Waggoner, 3812 Blueridge Place, N.E., Albuquerque, N.M. 87111

Thursday, June 21—Alamosa High School, 401 Victoria Avenue, Alamosa, Colo. Write Don Vondy, 1001 Denver Avenue, Alamosa, Colorado 81101

Friday, June 22—Red Barn, Bridle Trail and Arena Road, Pueblo, Colo. Write Ernest Conklin, 76 Louis Nelson Road, Pueblo, Colo. 81001

Saturday, June 23—North Jeffco Rec Center, 9100 Ralston Road, Arvada, Colo. Write Larry Wylie, 5000 Butte, #25, Butte, Colorado 80301

Sunday, June 24—Warren AFB Rec Center, Cheyenne, Wyo. Write Jack Teague, P. O. Box 9543 FEW, Cheyenne, Wyo. 82001

Tuesday, June 26—Robertson, Wyoming. Write Tanya Schell, P. O. Box 704, Robertson, Wyoming 82944

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Direct Ancestors (Part V)

THE YEARS BETWEEN 1820 AND 1850 might be called the "building years," or "formative years" of square dancing. In the hands of the dancing masters located in the larger cities in the Northeast, such as Boston, New York and Philadelphia, they were slowly being molded into a more or less static form that was to persevere for the next one hundred years. Complicated figures were discarded for the easier ones like Right and Left, Ladies Chain, Balance and Turn Partners, Promenade Four, Head Two Couples Forward and Back, Ladies Grand Chain, Grand Right and Left and an occasional Grand Square. There were a lot of "Chasse Across" figures. An occasional "Back to Back" (dos-a-dos in modern square dance parlance). Also much turning of the opposite by the right hand once completely around, then partner by the left hand once completely around. The head two couples danced a certain figure, then the side two couples repeated the figure. It was the golden age of the dancing masters.

The Cotillion

The term "Cotillion" persisted as a synonym for "Quadrille" during these "building years." Special music began to be written and units were called "Sets," or, in the very early years "Setts." Some of the names are interesting: Clifton House Set; The Basket Set; Belle Brandon Set; Leonora Set; Pantomime Set; Narraganset Set; Bunker Hill Set; St. Lawrence Set; Cinderella Set; Ocean House Set; The Cheat Set; Punch and Judy Set; May Queen Set; New Year's Set; Rocky Point Set; St. Louis

Set; Ladies' Choice Set; Caledonian Set, etc. The music was published in sheet or broadside form, as well as in books with hard covers; full orchestrations as well as for violin and piano-forte.

"Saunders New and Complete Instructor for the Violin" published by Oliver Ditson and Company, Boston, Mass., 1847, has this to say about the music for the dance: "Hilarity, mirth and cheerfulness are characteristics of dancing; consequently the music requires to be played in a bold and majestic manner, with a great deal of fire, life, and animation, with strong accentuations, square bowings, and in strict time. Easy music, that which is most pleasing to the ear as a general thing, gives the best satisfaction for dancing. Hard and difficult music, if well executed, is not always appreciated; and then it is too laborious many times to perform, when a person has to play steadily all through the night, which is frequently the case. It is an old saying—and I think, with upwards of twenty years' experience in the profession, a true one—that good music makes a company cheerful and lively, and adds a charm to the beauty of both sexes; whereas poor music makes a company dull and unsociable." There is a lot of truth in that paragraph. Truths that the modern square dance caller might well take to heart.

Before taking leave of George Saunders, who advertised himself as a "Professor of Music and Dancing," let's read some of his "Observations on calling figures." "Every caller should have a good variety of figures, well arranged,

but easy; and never, unless on some particular occasion or request, call wild, crooked and outlandish figures that mix company up together, where they are left to get back to their places the best way they can. In large companies, if there seem to be a number who are not much acquainted with figures, or who do not dance often, which is generally the case at such times, let the figures be simple and easy, and be particular to call the same figures for the side couples that you do for the first four, or top couples; as those who are not much acquainted with figures, often take their places on the sides, to see how they are performed." How true. In other words, call something easy and be a hero.

The All-Important Orchestras

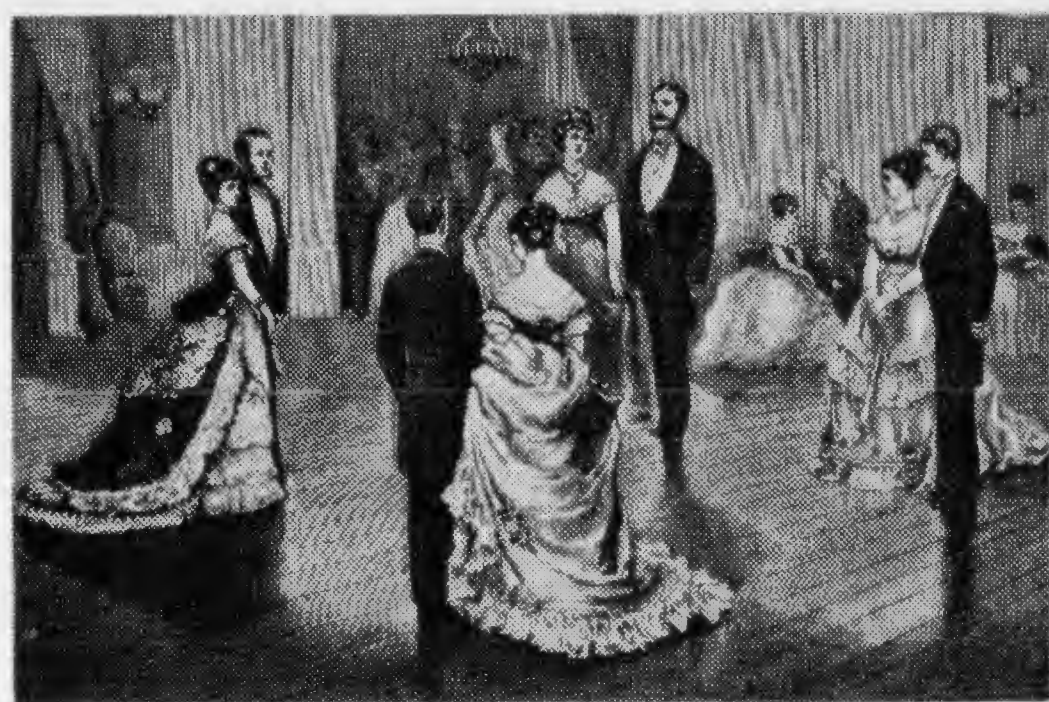
Dance orchestras in those days were known as "Quadrille Bands." Many times they arrived at their name through the name of the leader: "Gate's Quadrille Band." Or it might be a more fanciful name, such as "Germania Quadrille Band." Both of these organizations were extremely well known in and around New England. A violin was the most important instrument in the orchestra. A leader built his band around the best violinist obtainable. A five piece orchestra many times was made up of violin, clarinet (that's the way they spelled it then), cornet, harp, and bass viol—played with a bow. Nowadays it is difficult to imagine a harp as an instrument in a dance band, but until around the 1850s they were in common use for such. Gradually they were replaced by the pianoforte.

Other instruments that were frequently noted in dance orchestras were viola, cello, flute and oboe (known as an 'haut-boy'). For a fancy dress ball in a large ballroom, the orchestra might consist of ten, twelve, or even more instruments. Accordingly, at such times you frequently danced to a quadrille band composed of first and second violins, first and second clarionets, first and second cornets, flute, cello, viola, trombone, pianoforte and bass viol. All of them were highly competent musicians quite capable of a professional performance of the hour-long concert that usually preceded the dancing. The galleries would be well filled with spectators who had paid their money just to listen to this concert, which consisted of an overture for the opening number and went on to fantasias, solos by one or two

of the most adept members of the band, and quite often closed with a medley number.

There were various ways of originating the balls. The most common one was for several persons interested in dancing to meet together and choose a committee of arrangements, or Managers as they were sometimes called. In turn they engaged a hall, procured a quadrille band, made arrangements for the supper, and issued cards of invitation to such persons they wished to have attend. If it was a benefit affair the same proceedings were followed with the exception of the cards of invitation. Instead, advance tickets would be sold for the dancing and the concert, as well as at the door on the night of the ball.

The Floor Managers were in complete control of the dance, assisted by a Master of Ceremonies. They saw to it that the hall was well ventilated, with a smooth floor free from dust and as nearly square in shape as possible. The head of the hall was the end where the orchestra was situated. As a badge of distinction the Floor Managers wore a star, ribbon or sash. They alone had the ordering of the music and in giving directions to the band. They assisted in filling up the sets and even procured partners for those who were not dancing.



THE POSITION IN QUADRILLE.

Arriving at the hall, a gentleman's first duty was to secure a programme or order of dances for his lady, and to introduce his friends who placed their names on her card for the dances engaged. He always danced the first dance with her. Afterwards he might exchange partners with a friend or dance with her again, should she not be engaged. The sets were called by a fanfare of trumpets. Later, the orchestra might

play the first eight bars of the tune to announce the forming on the floor of the sets of dancers. Large municipal benefits were often given the name of "Cotillion," and the Master of Ceremonies (yes, they were called that in the early days) designated the couples who were to make up the "first sets." These were the sets nearest the stage or orchestra. Your programme reads that the first dance was to be the Cotillion, "Smiths' First Set." The music begins and you dance:

FIGURE 1

First four right and left
Balance four, and turn partners
Ladies chain
Promenade four
Side couples the same

FIGURE 2

First two forward and back, cross over
Chassee de chassee, cross back
Balance four, and turn partners
Next two the same, etc.

FIGURE 3

First lady swing the right hand
gentlemen quite round right hand
Next with the left hand
And so with the others, swinging
partner last
Chassee across partner and back,
back to back
Balance partner and turn
Other ladies the same, etc.

FIGURE 4

First two forward and back, cross over
Chassee de chassee, cross and back
All forward and back, swing partners
to places
Next two the same, etc.

FIGURE 5

First two give right hand across,
left hand back to form a line of four,
giving your other hand to your
partners
Balance four in a line, half promenade
Ladies forward and back, gentlemen
the same
Balance your partners, and half right and
left to place
Next two the same, etc.

Sometimes the ball opened with a Grand March; sometimes it would take place after the third or fourth dance. All the dancers were expected to take part in the Grand March which was hugely enjoyed by the spectators in the galleries who led the applause as the files of dancers wove intricate marching figures on the floor below. Sometimes the galleries were cleared following the March, but more often the people stayed in their seats of vantage and enjoyed watching the evening's dancing. Midway through the programme the dancers took an hour or an hour and a half respite for supper. Many times this was an oyster supper, though of course, at holiday balls it often was turkey or a roast of pork, complete with all the fixings and desserts.

Fire Department Takes Part

Military and fire engine companies, clubs and associations gave frequent balls, or perhaps a series of them during the winter months, with the same committee officiating during the different evenings. It was the custom of dancing masters, in connection with their dance schools, to open their rooms to the public after close of the class and, as their advertisements read "any proper person may for the small sum of fifty cents join in the amusement until twelve o'clock." The dancing master would be the caller for the evening. Few of them were considered a caller, or, as a few years later became known as "prompter," but since they had to know the figures of the dance in order to teach it they were quite adequate callers. It was a little beneath their dignity to be considered in the same class as a caller of dances; they believed that they were above such things! Music for these parties was furnished by a violin and pianoforte with an occasional flute being added.

All single figures of the quadrilles required the time of eight measures of music to perform them; for instance, right and left is a single figure, ladies' chain and promenade are others. The combination of these figures made what was termed a number, and the combination of these numbers formed a complete set of Quadrilles.

In 1976 the world's attention will focus on the 200th Birthday Celebration of the United States. As the Folk Dance of America, this activity will play a large part in the celebration (see SQUARE DANCING, January 1973). So that all may have a better understanding of the past history of square dancing, we will continue the publication of this and other research articles over the next three years.

DO THIS— and You'll be a Smoother Dancer



NUMBER

7

BOX THE GNAT

The effect of this movement is for dancers to reverse directions and exchange places. A facing man and lady join right hands. The lady makes a left-face turn under the man's raised right arm as the man walks forward and around, making a half right-face turn. They finish facing each other.

This is another turn under figure where the hands must be held easily enough so that the man's hand may turn over the lady's fingers. At the completion of the movement the two dancers are in handshake position. The movement can be done comfortably in four steps.



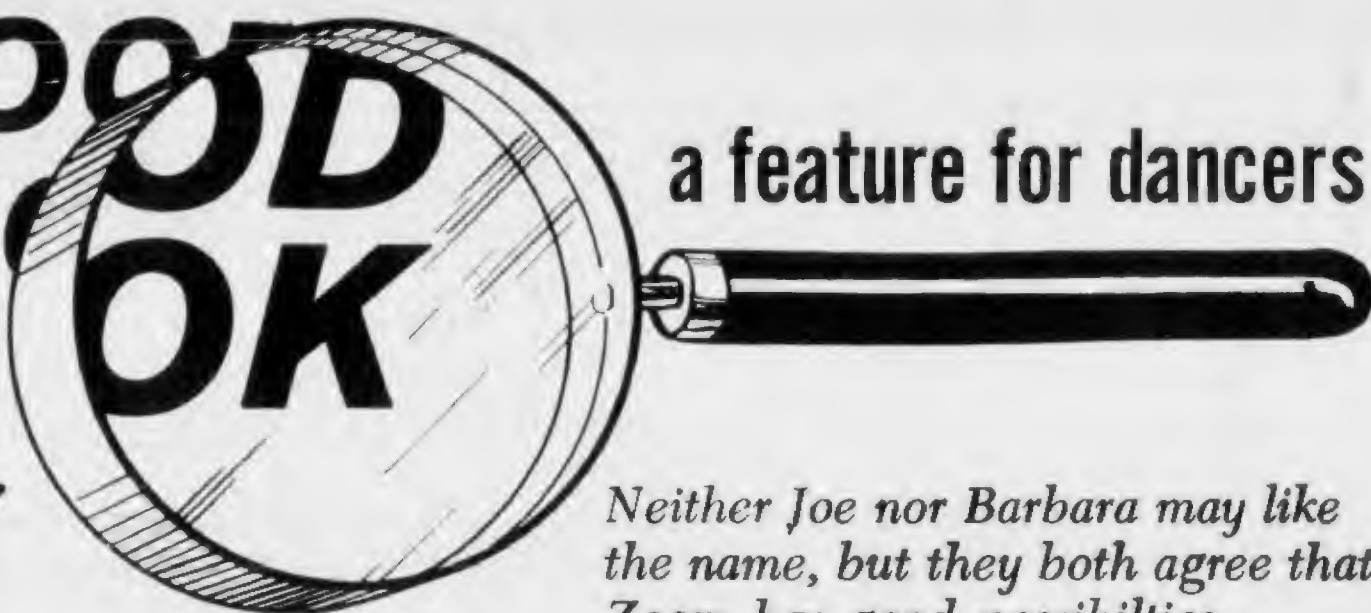
TAKE A GOOD LOOK

a feature for dancers

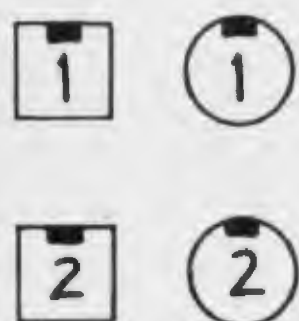


JOE

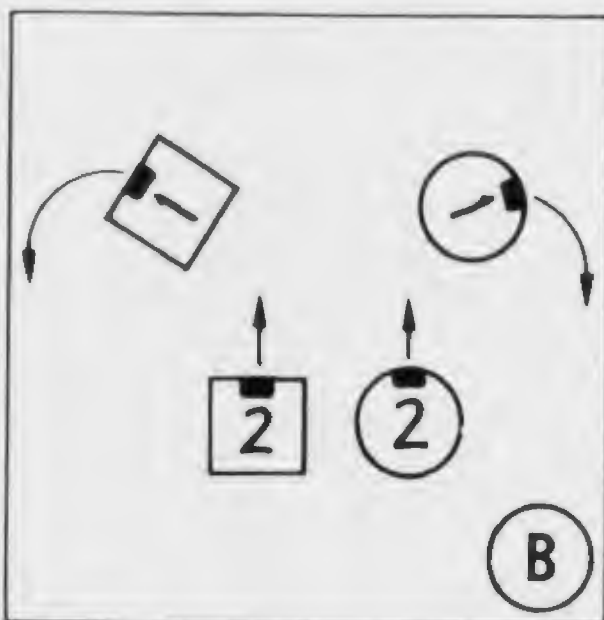
BARBARA



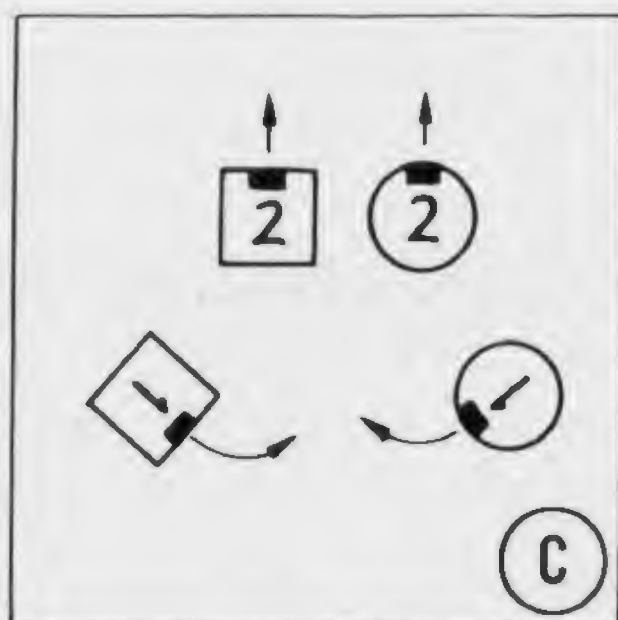
Neither Joe nor Barbara may like the name, but they both agree that Zoom has good possibilities (Callers—see page 51 for drills).



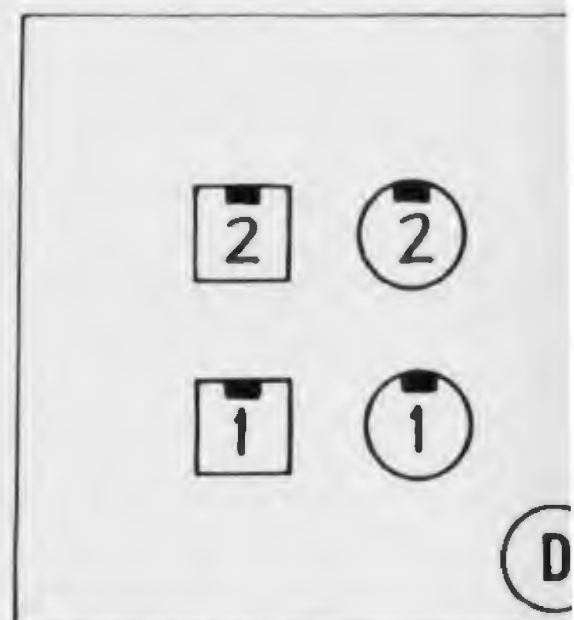
(A)



(B)



(C)



(D)

BARBARA: I've never been one who has been bothered with back problems and so it's never disturbed me to do some of the standard box the gnat, swat the flea, star thru, frontier whirl type of movements.

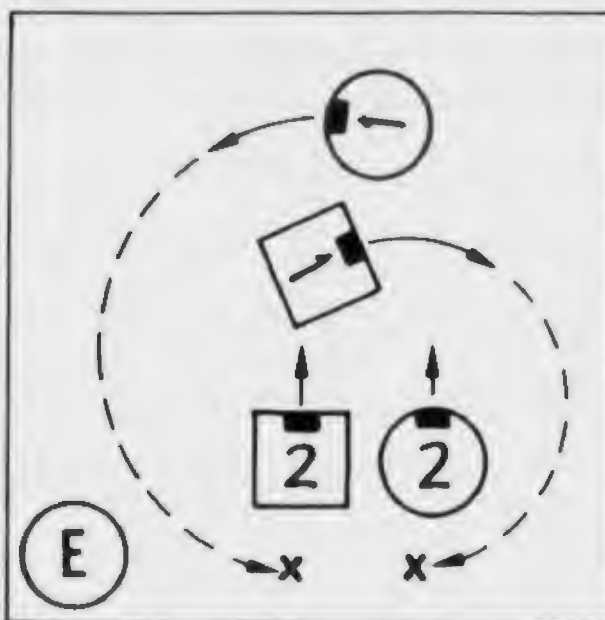
JOE: I think Barbara feels this way—and I do too—because when we learned these a number of years ago we were taught correctly and to us none of these “turn-under” movements are rough or awkward.

BARBARA: Well, anyway, while I'm not really a short girl I still have no problem with ends turn in, rip 'n snort or substitute, but I do know that some people have trouble in raising their arms high enough for a couple to dive under, so I would agree no-hand figures do have an advantage.

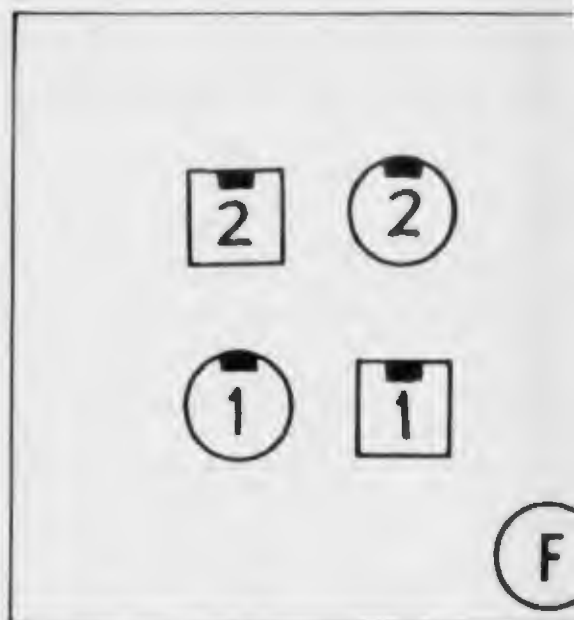
JOE: When slide thru came out it solved the problem for a lot of people who didn't enjoy doing a star thru.

BARBARA: Here, recently we've been introduced to a substitute for substitute. It's certainly a noncomplicated movement, and it does get away from the hair mussing for those folks who can't arch high or duck low enough.

JOE: I don't know whether I like its name too well, but I guess I'll get accustomed to it in time, particularly if the movement catches on. It's called Zoom and you do it from basically the same setup as you would do a substitute. One couple stands directly in front of another



(E)



(F)

(A). On the command to Zoom, the leading couple rolls out and back while the trailing couple steps forward (B); as the trailing couple continues to move forward, the lead couple continues its roll back of three hundred and sixty degrees (360°) (C), to end directly behind the couple that previously stood in front of them (D).

BARBARA: As we said, this is certainly not a complicated movement and even when it's a Cross Zoom it's not difficult. You start from the same formation (A) and the lead couple simply does a Cross Trail (E) and continues on around as before until they are standing directly behind the other couple (F).

JOE: It's hard to say whether this movement will stay around or not, but I think that it will have a certain appeal to quite a number of today's dancers.

The Dancers

Walkthru

**“By the time the term is over
I’ve just about mastered the job . . .”**

IF YOU’RE THE PAST PRESIDENT of a square dance club or an association, perhaps the bold face quote (above) rings a bell. Let’s listen to an experience from a recent past president.

“We’d been dancing (Betty and I) for about three years when one day, virtually without any prior notice, I was elected president. Now that may not sound like such a big deal to many of you, but to me it was the nearest thing to a national disaster. I wasn’t prepared and that’s putting it mildly. I’d never held office in anything in my life (I was a Sunday School teacher once a few years back, until I discovered I was learning more from my pupils than they were learning from me), but somehow I’d always managed to avoid responsibility. Oh sure, we had served on committees like everyone else and I even took over one time for a period of three months while the club treasurer was off on a trip, but to be president, (like our kids say) Wow!

“Perhaps if I’d been a little quicker I could have withdrawn my name when it was first put up in nomination, but then I’ve always been one to criticize those who have shirked responsibility. Maybe it was because of the fact that the club members wanted me that I suffered a few pangs of pride pains. Anyway, there I was, with the job staring me in the face for the coming year.

“The first thing I discovered was that I knew nothing about the job of being president. I guess I’d never paid much attention at the club’s business meetings or even at the few board meetings I had attended. But *Robert’s Rules of Order, Old Business, New Business, Committee Reports, Year Program Schedules*, all of it—Greek!

“Of course, the outgoing president was a great help. He went over the minutes of previous meetings with me. He told me what was already on the schedule for the coming year, handed me a gavel, shook my hand as he looked at me rather sympathetically, and my formal education was over.

“Well, to make a long and rather traumatic series of experiences into a short, short story, we did get through the year OK. Early in the game I found that I had to explain their jobs to each of the other members of the board. We did manage to overlook sending out meeting announcements on two consecutive months (the attendance dropped) and I didn’t realize until the fourth dance that it was the president’s job to tell the secretary who to send guest notices to. But along about May (I had been elected in February) things were going quite smoothly. I would have forgotten the election of officers for the coming year if someone in the club hadn’t reminded me and I feel sure that most of the club members have forgiven (or at least forgotten) when I failed to set up an anniversary dance on the calendar. But, other than that, things went about as well as could be expected.

“I say all this because I think things could have been a great deal easier. It was fortunate for me that I had been dancing with the club as long as I had, for I do know of instances where newcomers in a club, folks who have only been dancing for a year or less, have been given the presidential gavel with orders to ‘run the club for the coming year’, and ended up somewhat disenchanted with the whole square dance scene. Now that it’s over, I can see many things I might have done (I’ve always been a Monday morning quarterback). I know that

The WALKTHRU

but for my naive stupidity we could have had a far greater attendance, particularly at our earlier dances. As a matter of fact I realize, now that I'm going out of office, that I'm just about where I should have been a year ago. I feel that *now* I know what it's all about."

The College of Hard Knocks

This certainly is not an unusual story and perhaps it has happened to you. It does, however, point out a situation that can be remedied where it exists. We have heard of a number of clubs that have what amounts to an *apprenticeship program*. The club doesn't vote on a president each year, it votes in a vice-president who will be the president the following year. During the first year he hangs on tightly to the current president's coattails. He shares minor responsibilities, but mainly his task is to observe; to soak up knowledge; to look for ways that things can be improved in the future and to listen to the voice of experience as his teacher, the present president, explains his duties to him. There's nothing difficult about this and it has proved successful in many non-square dance types of organizations.

One important element that is often missing within our square dance clubs is the chain of continuity. Realizing this, a great number of clubs rely heavily upon their club caller to do a good portion of the "remembering" for them. While the average member of the club may have been in square dancing for two or three years or less, often the club caller has been part of the group since its inception, sometimes eight, ten, twelve or more years earlier. This is great. And if a club is fortunate enough to have a caller who will bring in the element of continuity, fine. But it doesn't always happen this way.

The situation doesn't exist with clubs alone. Sometimes, though less frequently perhaps, the new president of an association will find himself in a similar position. The general chairman of a festival or an area or state convention will discover, once his big event is over, that if the clock and calendar could just be rolled back a year then he could go into his job of directing the event with the knowledge he now possesses and do much better at the job.

Where club organization is concerned, perhaps one solution can be found in the word "involvement." One very successful club is run by a rotating board of directors. The person who is secretary this year may be vice-president next year and the president the year after. The president, once his term is finished, may become entertainment chairman for the coming season.

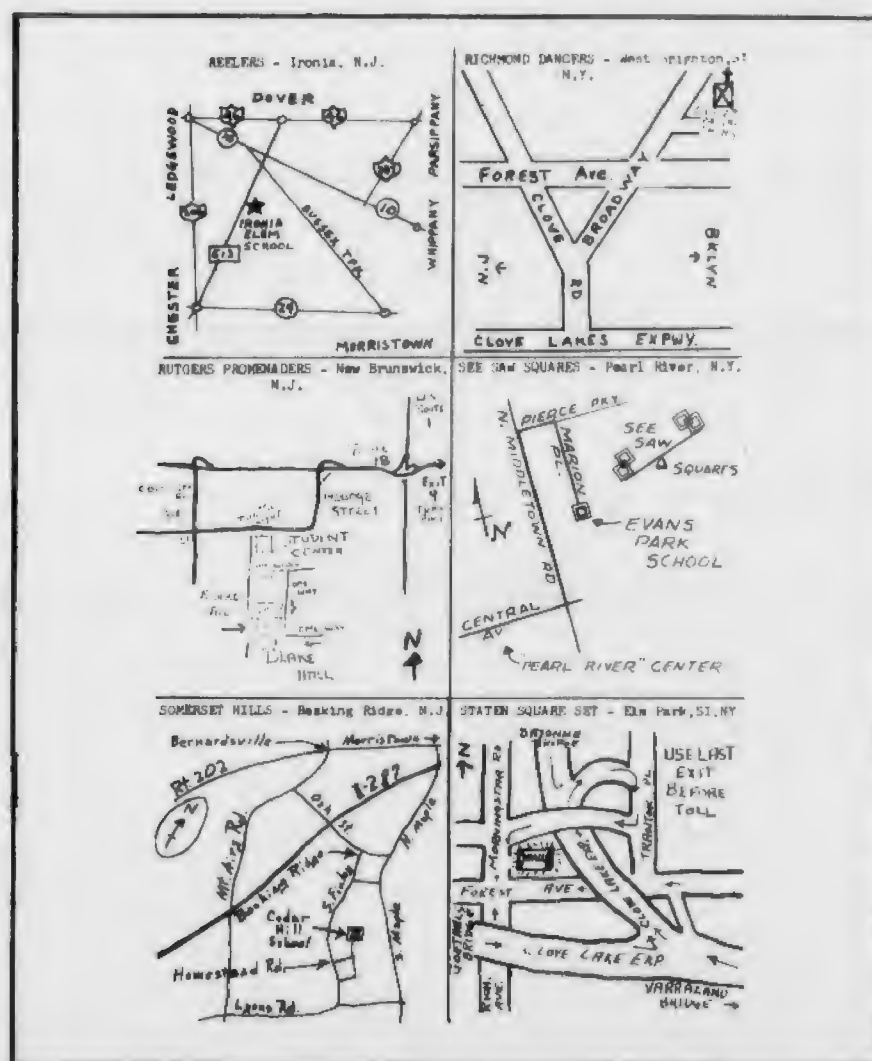
Newer members of the club are brought into the monthly planning meetings where they can watch the club business at first hand. At each meeting different new members are invited, so that over a period of time the greatest number of those involved in the club have some knowledge of what is going on behind the scenes.

Regardless of the type of organization your club may feature, planning for the future and training future potential leadership is one of the keys to your groups' longevity.

GETTING THERE

Borrowing an idea from Fred Freuthal of Connecticut (see *SQUARE DANCING* February 1972), Doc and Peg Tirrell, editors of *Grand Square* (Northern New Jersey Square Dancer's Association publication) came up with a "How to Reach" section for all association clubs.

Instructions were given to club delegates and each club presented a map showing the location of their dances. These became a part of an 8-page section in the magazine, which can be removed and combined with a roster of the clubs, thus providing a fairly complete picture of square dancing opportunities in the Northern New Jersey and New York areas.



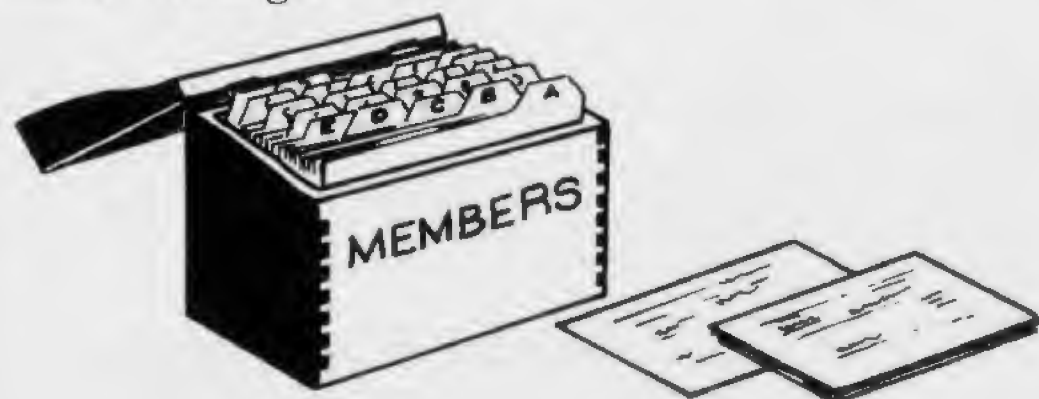
An Awkward Task Made \$imple

By Elisabeth Evans, Burnaby, B.C.
Reprinted from Valley Circle

COLLECTING MONEY AT THE DOOR is usually the job no one wants. It either means someone has to miss the first part of the dancing sitting and waiting to collect from late-comers or, if the money is taken at coffee breaks, be left with cookie crumbs and coffee dregs. I would not recommend combining the job of treasurer with that of host couple as I personally find a little of the shine taken off the welcome if "That will be two dollars, please" is added. We have tried a system in our clubs that has worked beautifully and eliminated these drawbacks.

We bought a file box, a set of cards and envelopes to fit and an alphabet index. For each club member we made out a card, put it in an envelope with the name on the corner and filed it alphabetically. As they come in, or at their convenience, members put their fees (yearly, quarterly or nightly) in their envelopes. We keep an attendance sheet which they mark off as well. At his leisure the treasurer checks each envelope, entering the date and the amount paid on the file card. (This does not take as much time as you would think.) New members can be added at any time, dropouts kept in the "inactive" section at the back of the file, and there is a permanent record for each member to check if he desires.

This method will have to be explained in detail and emphasis given that each member must have the exact change each night. Be sure to have a sign in plain view giving guest fees and the way they will be collected. We collect these at coffee break, having a special basket for the purpose, when it is usually easy to make change.



BADGE OF THE MONTH



The Continental Precision Squares of Muskegon, Michigan, may number among a rather elite group of square dance clubs. They are all employees of Continental Motors.

Organized in 1963 by enthusiastic dancers who worked together, they are aided by the company's Recreation Fund which provides support for their club as well as for many other employee hobby functions.

The club members wanted a badge which would exhibit their pride in their company as well as in their square dancing. They have cleverly included the company logo along with square dancers held "precisely" in position by a micrometer.

"We believe our club is very fortunate to have this type of support, and square dancing could be helped tremendously if more firms would recognize the beneficial effects on their employees by supporting this type of family activity," so writes a club member. We hope other businesses may heed this sound suggestion.

SQUARE DANCE DIARY by a square dancer

This is the time of year when class members look forward to the culmination of those weeks of lessons, sometimes with very mixed feelings. This month let's take a look at some of the happenings that might occur when

IT'S GRADUATION TIME—AGAIN

"...NOW HE WANTS TO KNOW ABOUT GOING AFTER A MASTERS DEGREE..."



"... HE SAYS HE DOESN'T WANT TO GRADUATE -- HE'S HAVING TOO MUCH FUN IN CLASS..."



We invite you to send in your suggestion for a scene in the Square Dance Diary.



TIME

For Evaluation



By Annette Martines, Pepeekeo, Hawaii

THERE IS A POINT REGARDING round dancing in which a whole segment of dancing enjoyment needs some timely reconsidering. Present trends indicate this. But naturally, those who do not know what that segment is, never miss it.

However, there was once among us those round dancers of the near past who were capable of helping influence the selection of our now Classic Rounds. In his Round Dance Manual, Frank Hamilton tells us, "Many busy round dance teachers have noted that the actual ability level in current round dance classes is markedly lower than that found among beginners of earlier years. . . ." In searching for a reason for this we might consider the possibility that a certain combination of good music and well-fitted routines is being ignored.

It is easily understood that the ballroom dancers of the more previous days made a natural contribution to round dancing, as well as square dancing. For those were the days when an occasional square dance was a happy-go-lucky ("Leta go your blousie!" as is the Hawaiian expression for "carefree") *alternate* to a night of varied ballroom dancing. And this less strenuous type of dancing pleasure would find us lilting along in the wee hours and merrily singing "It's three o'clock in the

morning . . ." yet not too tired for another alternate square next!

Besides, as our gentlemen phrased the steps and led us as we followed, we'd often softly sing the words of the song together, along with the orchestra vocalist, as we thus more keenly sensed the words of the song and the mood of the music. How different today with cueing drowning out everything else!

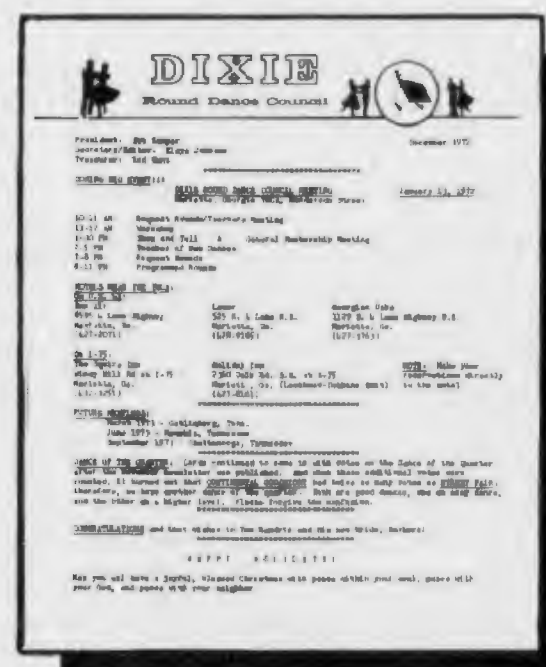
"No, no more vocalized rounds—because it conflicts with our cueing. . . . Yes, rounds today must be simplified two-steps because the overburdened caller hasn't time to learn other dances. . . . Yes, they are becoming so monotonous now that we danced just two rounds at the last square dance."

The caller of former years was of the era of ballroom dancing which required much training and diligent practice for correct posture, body balance, knowledge of different timing, and then the ultimate—in *being able to sense the music phrases and interpret them well*. Thus, his fellow dancers could so easily square dance for the calls were fewer, styling picked up quickly and rhythm already understood.

Round dancing is the blessed solution to former problems of ballroom dancing. No more floor-jostling of couples with our new type, simultaneous phrasing of steps—that is if we

Publication in the Round

Bill and Elsy Johnson edit the Dixie Round Dance Council Newsletter which is published monthly as a special service to Council members. The area covered includes Alabama, Georgia and Tennessee. In addition to Council Meeting news, member teachers are spotlighted and a "Dance of the Quarter" is chosen through votes returned to the editors. An interesting segment is a list of teachers and the dances each has taught for the period.



follow the ballroom rule of no *more* than 12 inches for a long step, no matter how tall the dancer. And with expert choreography previously worked out for us, it is easier to sense the phrasing more readily for this in-depth enjoyment of dancing. Also, with both having to learn his or her steps and sequences, the "lead" and "following" are not quite so important in round dancing. All of which was a wonderful step forward.

However, to take this step correctly still necessitates good ballroom basics. And a ballroom! So with square dancing naturally providing the latter, the perfect combination of the two kinds of dancing emerged again for more complete dancing enjoyment.

But has our so-called "rat-race" and "terrific business competition" of today gradually sneaked in through a side door? Is the endless stream of new calls and patterns that overburden caller and dancer and the flooding of the market with simple rounds to be cued by

the same overburdened caller, fooling us with a disguise of *advanced* dancing, *challenge* dancing, *high level* dancing or other terminology that we have trouble analyzing with uniformity among ourselves?

Through the ages dancing has never remained static because music has never remained static. The music first inspires and dancing to its rhythms follow. The Latin American rhythms are a wonderful recent addition. And there will be other wonderful rhythms to enjoy—such as our Hawaiian.

How I wish the round dance Pearly Shells—actually Shells of Ewa—could have had its original words sung by Hawaiians in their inimitable harmony. The parody was composed for a motion picture.

I mention this to illustrate my plea that we do not lose touch with the best things in our heritage of dances. That in the rush of competition—commercial or personal—we fail to be-

(Please turn to page 76)



Tom and Kay Pell—Haysville, Kansas

FROM THE MOMENT of their first square dance lesson in 1958, Tom and Kay Pell knew they had found the recreation and hobby they were seeking. They had only to attend their first square dance to discover round dancing. So, in the winter of 1958 they learned to round dance with Dena and Elwyn Fresh. They joined the exhibition group taught by Dena and Elwyn and traveled to their first National Convention in Denver, Colorado, where they participated in the dance exhibitions.

The Pells had the good fortune to be invited to attend the Lloyd Shaw Fellowship in Colorado Springs, which they attended for three years. Attending one of the late Ed Gilmore's workshops for callers found them making the decision to call and teach.

In the round dance club, how to do a dance with grace and ease is more important than routines. In the square dance club they feel that all kinds of dancing make up a program, so they always do squares, rounds, contras and mixers. To the Pells, round dancing is the frosting on the cake and should be a part of the square dance. Their belief is that leadership is the one great need in both square and rounds so they have always urged their club members to become involved.

Tom and Kay have held numerous offices in state associations and have participated in many festivals and National Conventions in a variety of capacities. In the local area they have a square dance club, round dance club and also teach an exhibition group in contra dancing.

The following round dances have been written by Tom and Kay: I Can't Give You Anything but Love, Up Up and Away, Honkey Tonk, Shy Violet, Melanie, and Smile Away Each Rainy Day. They have also written Gentle Contra and Mack's Contra.

When not dancing they own and operate an Accounting and Income Tax Service. Tom and Kay Pell have been in the square and round dance activity for the past 15 years.

•Chapter twenty-six

Judgment

By Johnny LeClair, Riverton, Wyoming and Mesa, Arizona

HOW OFTEN HAVE YOU USED THE OLD CLICHE, "If my foresight was half as good as my hindsight, I'd have it made"? How many times have you played the role of Monday morning quarterback when reviewing a recent event? There's no doubt about it, it is much simpler to evaluate an event *after* the event is over and to thoughtfully weigh the pros and cons once that event has become history. Callers are continually facing this dilemma when it comes to making decisions. There are many times when an evening of dancing does not appear to be "rolling along" the way he feels that it should. Perhaps something is lacking that puts the dance below par in his estimation and he may feel that he is not satisfying the dancers who came to dance to his calling. Here is where good judgment pays off. This is the point in which the caller's experience serves him well. For judgment is defined as a decision, an opinion or estimate, the ability to arrive at an opinion and, in our case to arrive at this opinion rapidly.

Who is to say whether a caller's judgment is right or wrong? The only way to judge it is through the results. If the people he is dealing with are happy, chances are his decision was the right one. Usually there is more than one way to handle an emergency and if a caller's judgment directs him to take one course, perhaps he should be ready with an alternative in the event that his first judgment proves unsuccessful. It may be that his ability to be flexible will stand up well in emergencies. But as a caller gains knowledge through experience he will find that his first judgment is often the right one.

Be Ready for the Unexpected

No two dances are ever exactly the same and though a caller may spend many hours in planning a program for an evening of calling he should retain a certain amount of flexibility which will allow him to change if his judgment says such a change would improve the situation. Personally, I do not go into a dance with a set program, although I have prepared a tentative plan or rough outline of the dance. The one element that isn't present when I might be at home planning my program would be the circumstances of the dance itself. For that reason I feel that a caller relies upon his judgment to gear his program, on the spot, to please the majority of those who are present at the dance. The first tip of an evening might be labeled "down the middle." This gives the caller the opportunity to determine the experience and dance ability of those who are present and allows the dancers the opportunity to become accustomed to his particular brand of calling and to get familiar with his voice. Starting with calls which in his judgment are familiar to everyone, the successful caller will continue, during the early

part of the evening, to try different movements until he feels that he has reached a point where the dancers are beginning to "stretch" a little bit. Using this as his "comfortable level" for the evening, the caller is then able to settle down and put the final touches on the program. This enables him to confirm or modify his program or outline for the remainder of that particular night of dancing.

The Importance of Being Flexible

Occasionally it is necessary to back off from the original plan and use basics that are less complicated. Or, the caller may be fooled by an unusually high plateau of dancing ability, where his judgment tells him to pick up the level and call a more challenging evening. The most trying demand on his program planning judgment will come when he has a widely diversified ability group and must somehow provide enjoyment for a mixture of both inexperienced and fairly experienced dancers all in one group. Uppermost in his mind must be the fact that these people, regardless of their ability, came to dance. So, drawing on all of his ability and involving all of his good judgment, his job is to keep them dancing. The mark of a professional in this instance is to have built a program so that by the end of the evening the most ardent enthusiast as well as the less experienced dancer will have had a good time. All of this the expert caller will accomplish while stressing *fun* and *enjoyment*—*not work*.

Judgment also has to do with intelligent programming (See chapter on Variety, November issue, 1971). A well balanced program may include a fair share of well selected fun gimmicks, but it will not overdo them. A wise caller will attempt to produce good balance between his patter and singing calls. He will avoid becoming a slave to continual use of "the same old things," but will be looking for ways to try something different. Variety, he will find, is a "must" in over-all programming. He will remember that variety in music comes as a result of changing either the tempo or the type of music within his program. The *good judgment* devoted in producing a well planned program, comprised of a variety of well chosen dances, can be offset by *poor judgment* in the use of music which is either too fast or too slow or which is so similar in nature as to be monotonous. The tempo most suitable for a club dance may vary from one area to another or even between two different groups within the same city. Judgment is needed in adjusting the tempo to best please any specific group on any one particular occasion. Judgment can be enhanced by research beforehand, by talking to dancers from the particular club, or with a caller who normally calls for them. However, final judgment should always be tempered by personal observation while actually on the job. Good judgment will also take into consideration the room temperature and the mood of the dancers before deciding upon the tempo of the music. Judgment tells a caller what to do and for that reason the best advice is to stay receptive to his own thinking and remain flexible in order that he may act upon his thoughts as they occur.

Good judgment will dictate to the caller his responsibility toward the encouragement of beginners. He will realize that the survival of the square dance program lies with the need of a continuing flow of new dancers. There will always be a need for new people to replace those dancers who, for one reason or another, have had to drop out of dancing. Good judgment will not allow a caller to lose his perspective for the beginner's ability to learn. He must not be so anxious to graduate him (the beginner) from class and get him into club dancing that he forgets that the new dancer must learn properly and in depth and so that he will

not be discouraged when dancing with those who have more experience. It may be difficult to hold a group at the beginner's stage until the majority have learned their basics well, but a caller should never jeopardize the new dancer's square dance future by encouraging him to attend a higher plateau of dancing before he is ready. Above all, make square dancing enjoyable for the newcomer. Make square dancing so interesting that he will want to return time after time. Certainly each group needs to progress and a certain amount of challenge is just part of the game. But if it all becomes hard work and uncomfortable, we have misjudged our responsibility to the dancer and to the program and should stop long enough to take a good, over-all look at the situation.

Round dances of the less complicated variety should be introduced at the beginner level. Choice of which rounds to teach also requires judgment on the caller's part. Easy rounds and mixers, similar to the square dance rounds of the month, are the ones the caller will include. By intelligent application of uncomplicated rounds our beginners will become more familiar with the whole aspect of the square dance picture. When to present the rounds and how many to use is again a reflection on the judgment of the caller/instructor.

ABOUT THE AUTHOR: If any one caller personifies the attributes of thoughtfulness and good judgment, it would have to be the author of this text chapter on Judgment. Johnny and Marjorie LeClair have been dedicated enthusiasts of the activity for well over twenty years. Johnny's calling has included home class and club programs as well as international tours and institutes. Although Riverton, Wyoming is still "home base," Johnny and Marjorie can be found during the months of May through October in Mesa, Arizona, where Johnny is resident caller and teacher at Travel Trailer Village. Johnny is a member of the American Square Dance Society's Hall of Fame.

Workshops are another phase of square dancing that appear to be growing in popularity (see Textbook Chapter on Workshops, in the April issue, 1973). In workshopping, whether for a full evening or just for a portion of an evening of club dancing, great judgment and discrimination should be used in selecting the quality and quantity of new movements to be taught. A caller should try to determine with his best judgment what period of the evening is best to present this experimental material. Perhaps he will discover that it is midway during the evening. If this is the case, he should start his program by warming up the dancers and getting them into a receptive mood. Then he can proceed with the teaching of new material and taper off as he allows them to relax at the end of the evening. Dancers find it more difficult to learn when they are tired, therefore, a caller's judgment must tell him when the dancers have had enough.

Much judgment must be exercised by the caller in the use of experimental figures. First of all, he must be working with dancers for whom this type of dancing appeals. Before exposing a new movement to his dancers, he will want to take a thorough look at it to determine its value. Some of the newer movements are simply combinations of previous movements that can be called directionally so, rather than presenting new terminology that must be memorized, his good judgment will direct him to use the terms that are already familiar to the dancers.

Tact is the invaluable ally to the caller's judgment. When responding to "requests," especially those made by dancers not personally known by the caller, a

good share of tact comes in very handy. The caller must ask himself: "Will the requested dance conform or fit into my planned program? If so, will it be suitable for the *majority* of those dancers present? If not, can it be *slipped in* during an intermission period or refreshment break when the majority are busy doing something else?" This method sometimes provides the caller with an *out* that enables him to fill the request without jeopardizing his program. How does he get out of using a request gracefully? Perhaps with "thanks a million for the request, but I'm not sure that I can fit it in tonight as I've had quite a number of requests. However, I'll certainly try. And thanks again." What does the caller reply to the well-meaning dancer who says something like "C'mon, let the hammer down." Or, "Let's do the whoosis waltz," or "Call something we know for a change." Judgment is knowing when to agree (with thanks) and when to decline (with tact and appreciation). Judgment can be PRO or CON. It is sometimes simply being a good listener, but it always requires consideration of all the factors involved before a decision is made. A decision made to please one or two individuals should not carry with it the risk of displeasing many others. Remember, good judgment not only is *what* you say, but *how* you say it.

Judgment, the ability to do and say just the right thing at the right time, is an invaluable asset to anyone who calls and teaches. Not everyone has the knack of finding the right words or the right actions to fit every situation. However, all strive to do better and learn from past experiences. Nothing is accomplished by embarrassing anyone. Picking on someone out there on the dance floor who is clumsy or slow in his reaction time may be one big mistake. That slightly off-color joke that is told over the microphone—could it have offended anyone? If so, if it offended even one person, it probably wasn't worth telling. How you treat those who have come to dance with you or learn from you; what you do and what you say when you are up in front, as the caller, reflects on you as a person and is an indication of your personal good judgment.

A caller's decision to *take a stand* on a controversial matter should not be made without considerable contemplation. It's important that a caller be ready to speak out when the need arises, but usually a problem will come up slowly over a period of time or something will alert him to the possibility of such a condition arising where he will have to make a decision. The fact that he is prepared and will stand up for what he believes is right will reflect greatly on his leadership ability. Observing rough dancing or group tactics which may be discourteous, dangerous or generally not in keeping with acknowledged square dance etiquette, calls for the caller's immediate use of good judgment. Can he tactfully suggest possible solutions? Should he be obvious about it over the microphone? Can he solve the problem by discussing it with the entire club over refreshments or perhaps with the club's officers? Or, perhaps, he should try to solve it more subtly by changing his method of calling or teaching or in a planned dance where partners and couples are mixed. There is no one set answer. Each situation requires individual thought and, many times, a courageous decision, especially when the action could be unpopular at the moment. The caller's responsibility is greater than to just that one group. He must also remember dedication and responsibility to the square dance activity as a whole.

Thinking on one's feet, which means being ready at any time to come up with evidence of good judgment, requires that the caller be rested, relaxed and just as ready for this portion of the evening as he is for handling his calling chores. The local caller owes himself, as well as his dancers, the courtesy of arriving promptly at the dance. The more leisurely he can set up his equipment the more relaxed he will be when he starts out the program. A traveling caller tries to give consideration not only to the travel time required to get to his dance site, but to any emergencies that could come up. If at all possible, he should try to arrive early enough to *unwind*, perhaps with a game of golf or a nap before setting out for the evening's calling. A caller who is under conditions of stress or strain or is extremely tired will find it difficult to conceal these feelings while calling a two or three hour dance and still remain in control over the mood of the dancers.

Under conditions of tight scheduling, it's not always possible to be rested before a dance. Under such circumstances callers find that it is hard to have the patience and the enthusiasm that they owe to the dancers who have come to dance to them. Sometimes it's wise to decline a calling opportunity rather than take the chance of crowding the schedule too tightly. There are also other factors which a caller should take into consideration before accepting a particular calling assignment. He should determine if the group is one to which his calling will appeal. Perhaps he is not too well prepared to conduct a one-night-stand type of recreational dance such as he might be required to call for a "father and daughter night," a church party, or a large non-square dance convention. There will be times when it is to the caller's advantage to simply recommend someone else, thereby reflecting credit upon himself and his own good judgment.

There are often club-caller situations where the judgment of the caller is all-important. Usually the caller is called upon for his judgment with very little time to think about the problem in advance. He must develop the ability to decide *when, if, and how* to advise club officers concerning problems which may be apparent to him, but not yet obvious to the club. Or it may be that the situation is brought up by a number of members of the club. Is he (the caller) really capable, at that moment and in that specific situation, of supplying a satisfactory answer or of giving advice? Judgment, based on serious consideration, is surely necessary.

Nothing Wrong with Saying "I Don't Know"

When pressed for a decision, try to give it some good thought and arrive at a conclusion of benefit to the activity. However, it's better to say, "I'll have to give it some thought," than to make a hasty and sometimes erroneous statement.

The professional responsibility of the caller is to have respect for the square dance activity. Perhaps this will seem less important than being able to do an outstanding job with a singing call or to be up to the minute with every new, experimental movement, but if this great recreation is to continue and to flourish in the future it is every caller's responsibility to place the activity as a whole before any of its parts. Callers, as leaders, will be judged by their attitudes and therefore should use the wisest judgment possible in presenting the square dance activity to the public. We have, in fact, outgrown the barn dance image of earlier years. We should encourage by word and example proper dress and manners, which serve to enhance our activity. We should be proud of the square dance movement and maintain it as a wholesome, healthy recreation.



OCCASIONALLY WE COME ACROSS movements that are quite similar, but just different enough to give us trouble. Recently we have seen quite a bit of activity with Sweep a Quarter. In looking at this combination of Wheel and Deal and Sweep a Quarter from a two-faced line (1) the couples start a Wheel and Deal (2) by stepping forward and wheeling clockwise to the point (3) where they have completed the Wheel and Deal. Instead of stopping, the dancers sweep one quarter by

having those in the lead (this time the men) move on ninety degrees (90°) (4) to end facing the other couple.

Looking at this same movement as it might appear for all four couples, we start with two facing lines of four (5) passing through (6) and starting a Wheel and Deal (7) Arrows at this point indicate that the dancers will move in the normal Wheel and Deal direction (8) but having just about reached the completion (9) will continue in the same direction

Two Look Alikes
WHEEL and DEAL
 and Sweep a Quarter
 and
WHEEL and DEAL
 and a Quarter More





(10) until, after sweeping one quarter (11) they end in two slightly offset facing lines of four (12).

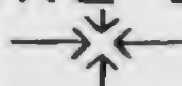
The "look-alike," often mistaken movement of Wheel and Deal and a Quarter More takes the dancers from figure (7) and momentarily shows them in just about the position they would be in (13) at the completion of a Wheel and Deal. However, without stopping they continue with the same momentum and direction (14) and moving their Wheel and Deal

one quarter more end in two slightly offset lines of four back to back (15). Do this one with your Teacups and, though it's a bit controversial, see if you don't come out with the same results.

There are many "look alike" in square dancing, as well as "sound alike," that are often mistaken for each other. Our two "look alike" this month can start from the same formation but one of the movements ends with lines facing—the other with lines back to back.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Nevada

Reno, the biggest little city in the world, is the locale for the 26th Silver State Square Dance Festival May 4, 5, and 6th. Bob Van Antwerp, Gary Shoemake, Bob Fisk and Teenage Caller Ron Welsh will be on hand to handle the square dancing, with Louie and Lela Leon in charge of rounds.

New York

New officers have recently been installed for the Border Boosters Square Dance Association (the only known International square dance association) of Northern New York and neighboring Southern Canada. Hosted by the Jet Sets, the installation took place at Plattsburgh. Bill and Mary Jenkins are the new Presidents, assisted by Harry and Guelda Copithorne, Ivan and Doris Brown, Ernie and Marge McCullough, Roy and Theresa Provost in the other offices. Following the installation ceremony and dance, a dinner meeting with old and new officers was held.

The newly-formed New York State Square and Round Dance Federation has officially adopted Bylaws and plans for organization are proceeding well. Several projects to aid square and round dancing in the state are underway to bring about a strongly united state of square dancing. All organized clubs and associations in New York are asked to supply contacts, names and addresses. Temporary Chairman, Grant Johnson, would like to hear from all groups. His address is 136 Seeley Avenue, Syracuse 13205.

Delaware

Whirl-A-Ways Square Dance Club held their 12th annual Spring Fling on April 28th at the Municipal Building in Seaford. Ken Anderson and Harry Lackey called the tips with rounds cued by Esther and Eddie East. Dinner and a fashion show were also included in the program.

Belgium

SHAPE stands for Supreme Headquarters Allied Powers Europe (the military headquarters for NATO), located 30 miles South of Brussels. SHAPE Shuffling Squares is a brand new club and would like to let the square dance world know that they would enjoy visits from dancers all over the world. They have a tremendous hall, can accommodate large crowds and their goal is to become one of the top clubs in Europe. So, if you are planning a visit to Belgium contact Maj. James B. Fackenthall, 140-28-5226 FR. SHAPE IHSC ATH & REC, APO New York 09055.

South Dakota

Three rooms for dancing inspired the "Three Ring Circus" theme for the South Dakota State Festival on May 25 and 26 at Elmwood Hall in Sioux Falls. A full schedule of dancing, fashion show and afterparties is planned. If you're vacationing or camping in the area, contact Mary Zitterich, 317 So. Walts, Sioux Falls, S.D. 57104.

Florida

C. O. Guest called for a building fund dance for the Sea Side Squares of Pensacola in March. This group has just completed a new dance facility, Ragon Hall, and are raising money to complete the financing on it.

Friendship Squares of Belleair celebrated their 3rd anniversary with a dance at Clearwater's Auditorium. Jack Lasry and the Leonards were in charge of squares and rounds. Aline and Jim Infantino performed an exhibition under black lights of the Blue Danube Waltz.

—Mildred Barth

Ontario

Under the sponsorship of the Winona Buds and Blooms, the Third Annual Mid-Winter Festival was a rousing success. The affair was held at the Orchard Park Secondary School and 93 squares were on hand to dance to the calling of Dave Moss, Art Woods, Pat Carey, Stu Robertson and Johnny Davidson. The Stoney Creek News featured the event with a

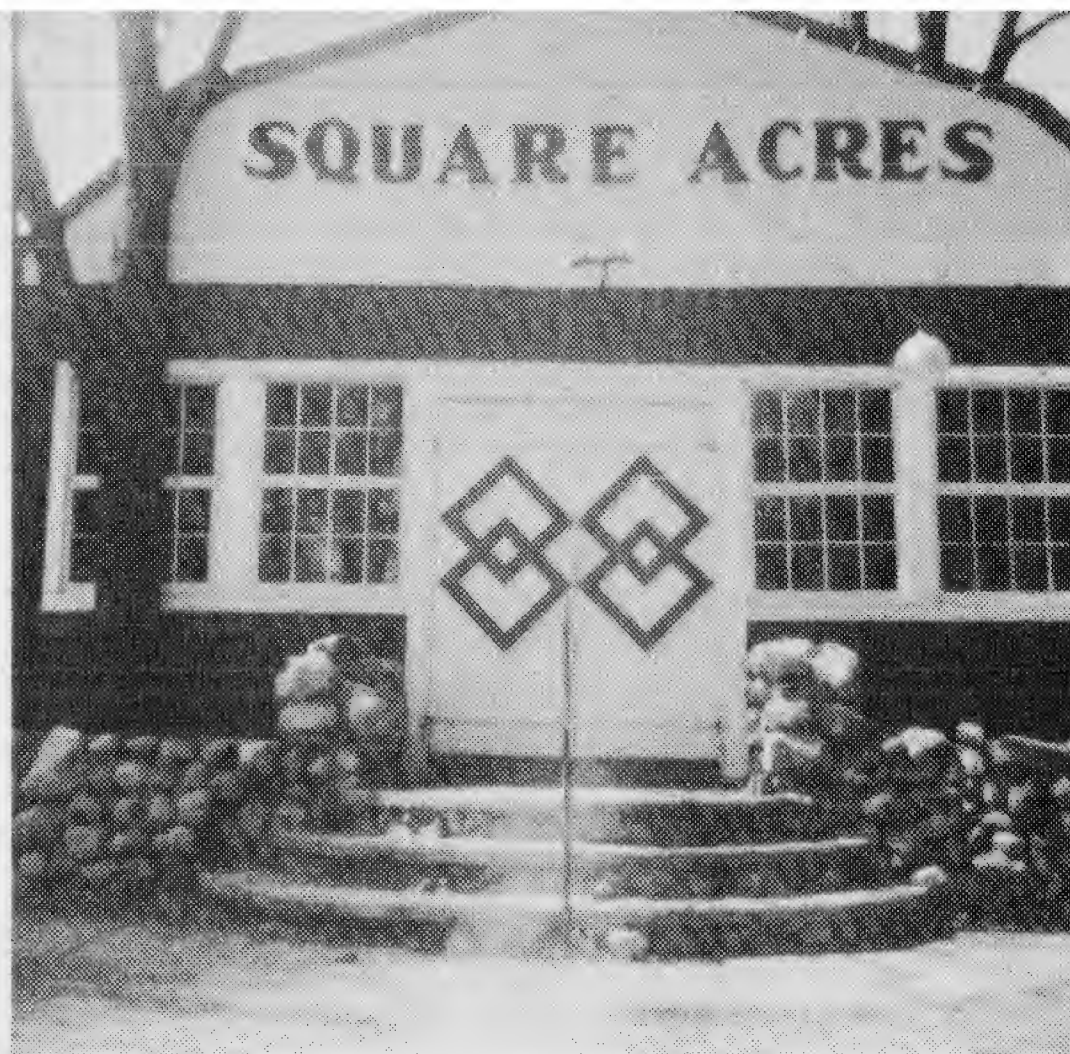
Howard and Marion Hogue, proud and happy owners of Square Acres (far right), located on the shores of Robbins Pond in East Bridgewater, Massachusetts.



20th ANNIVERSARY FOR SQUARE ACRES

BACK IN 1953 a dream came true for Howard and Marian Hogue of East Bridgewater Massachusetts, when, with the help of many loyal square dancers, the main building of Square Acres was erected. Situated on a beautiful hill of oak and pine on the shores of Robbins Pond, several square and round dance clubs in the area call Square Acres their home for their weekly and monthly meetings. Since that Spring day in 1953, five more halls have been added to accommodate all levels of dancing.

The main ballroom is named Loy Hall for the late Lawrence Loy, who called the first dance on opening night. Off Loy Hall is the Promenade Shop where one may purchase the latest in square dance apparel, records, magazines, etc. Eight years ago family camping was added to the agenda and has thrived. Campers from all over the United States and Canada have visited and many have since become avid square dancers.



Square dancing is still Square Acres main function and Hogie and Marion have striven from the beginning to make it a home away from home for square dancers—a place for old friends to gather and new friends to meet—where folks are real folks, neighbors are real neighbors, and YOU can be the real YOU. Its entire staff is dedicated to making your visit a pleasant and enjoyable one.

As of this writing approximately 900,000 friends have danced here. Nothing pleases Hogie more than to have someone tell him that Square Acres is a friendly place. As it states on the sign that hangs in Loy Hall, "There are no strangers here, only friends you've yet to meet." For this atmosphere and for the success of Square Acres, Hogie gives full credit to all members of the staff.

May we simply add, "Happy Anniversary!"

full page spread, complete with photographs.

Alliston Swinging Eights will again hold their annual Barn Dance and Barbeque on July 21st at Elgin and Margaret Blakely's potato barn. Regular club callers Bill and Barbara Cooper will be assisted by other callers in the area. For further information write Dave and Shirley Somerville, Alliston, Ontario or call 1-705-435-7645.

British Columbia

The dates for the 20th Annual British Columbia Square Dance Jamboree at Penticton are August 6 to 11. The dates of August 7 to 12 as listed in the February issue of SQUARE DANCING are incorrect and we apologize for the error.

Oklahoma

Tinker Squares have moved from Tinker Air Force Base and are now dancing every 2nd and 4th Wednesday at the Dill City Community Center and Library. Ray Bentley is club caller and Ray also calls for the Promenaders.

Central District Square Dance Association, consisting of 47 square and round dance clubs, will hold their annual Jamboree on May 5 and 6 at the new Myriad Convention Center in Oklahoma City. A large crowd is expected to try out the size and sound of this new center. For information contact Jim and Fai Honeycutt, 1604 Broadview Circle, Oklahoma City 73127 or call 787-4887.

ROUND THE WORLD of SQUARE DANCING

Singles Square Dancers U.S.A. has delegates from over 30 states. Joe Ellis, President of the group, is in charge of scheduling for the 3rd Annual Dance-A-Rama, to be held over Labor Day Weekend. For further details contact Joe at 3926 S.E. 11, Oklahoma City 73115.

Michigan

The 14th Tulip Time Festival is scheduled for May 18 and 19 at the West Ottawa High School Gym in Holland, Michigan.

—John McClaskey

On May 20 the Michigan Square Dance Leaders Association will hold their 24th Spring Festival. The affair will run from 1:00 to 10:00 P.M. at the Lansing Civic Center, southwest of the State Capitol.

—John Kerwin

Square and Round Dance Association of Southwestern Michigan will start off their Summer Festival with an outdoor dance on Friday, June 15. Afternoon workshops and evening dances are scheduled for June 16 and 17, with all activities at the Student Center Building of Western Michigan University in Kalamazoo.

—Max Anable

Texas

Double Star Square Dance Club of Dallas held a "double" 25th Anniversary dinner and dance last December. The club is in its 25th year but it also marks 25 years as club caller for Joe Lewis. Thus the club dedicated the evening to Joe, a member of the American

Square Dance Society's Hall of Fame. Ed Vinson emceed the program and also present were E. O. Rogers and Raymond Smith, who had served as callers for the group before the formation of the club. Fifteen past club presidents were on hand to honor Joe and Claire Lewis, who were crowned King and Queen for the evening. Jon and Shirley Jones and Melton and Sue Luttrell joined in the celebration, as did members of a number of area square dance clubs. Happy Anniversary to Joe and the Double Stars!

Square dancers of El Paso are eagerly looking forward to May 31 which will mark the start of four days of festivities with three festivals in one big glorious package. Thursday, May 31st will be the El Paso Centennial Festival. Friday, June 1st will celebrate the Silver Anniversary of the Southwest Area Square Dancers Association. SWASDA will host the 11th Annual Texas State Federation Festival on June 2. And the International Dance at the Juarez, Mexico, Greyhound Race Track will be held on June 3rd. Top callers from Texas and several other states will be featured all four days, and round dance festivities will be under the able leadership of John and Wanda Winter. All dances with the exception of the Sunday dance will be held at the El Paso Civic Center. For further information write Southwest Area Square Dancers Association, P. O. Box 3693, El Paso 79923.

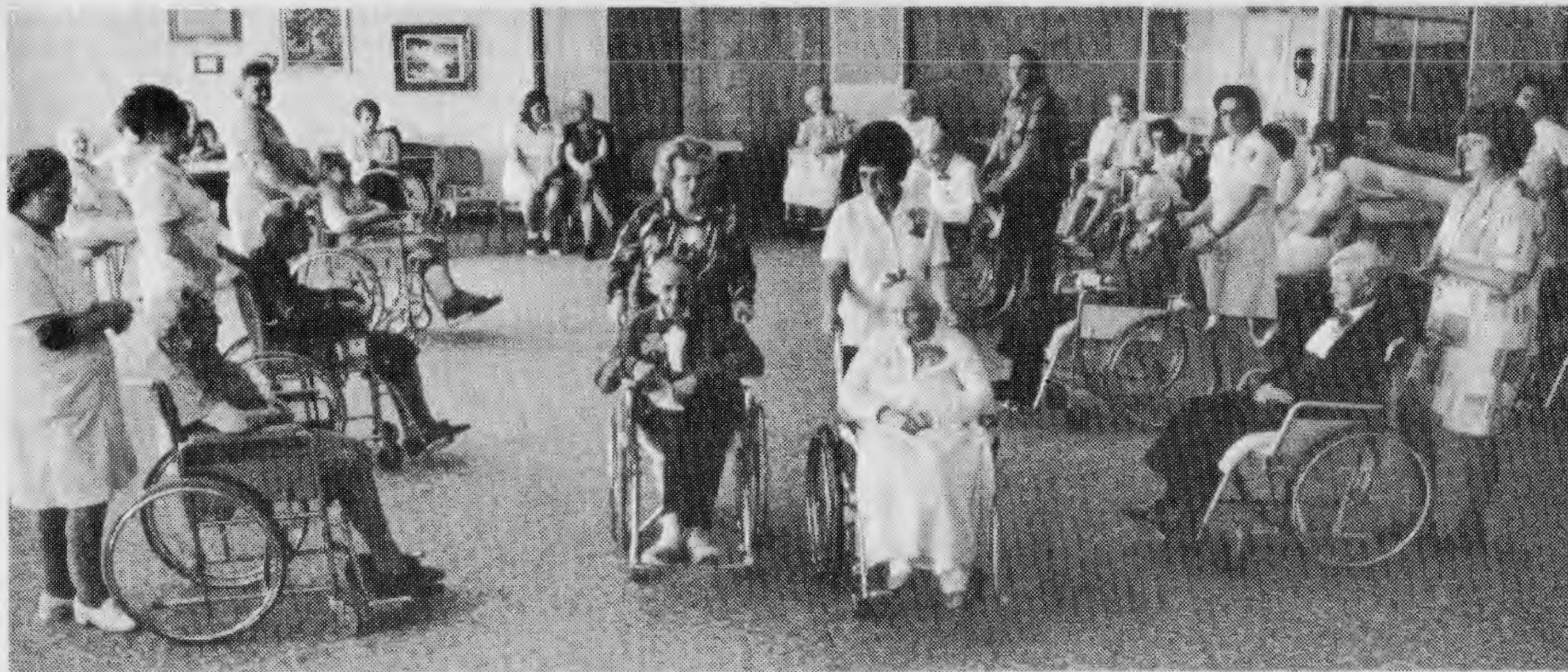
—Edwinna Brown

Panama Canal Zone

When most dancers in the United States are



Maverick Squares of Eagle Pass, Texas, journeyed by bus to Piedras Negros, Mexico, and took part in a bit of square dancing in the bull ring.



Residents of the old folks home in Brigham City, Utah, performing the Virginia Reel at a party in the home. The group was taught by Lucile Westley.

making their way to heated halls to escape the winter blankets of snow or the cold winds outside, members of the Star in a Circle Club in the Panama Canal Zone take advantage of balmy trade winds, that come with the dry season, to dance out of doors. Parties during this year's dry season show great imagination in the use of the natural resources. A pool party in January, a transcontinental train trip from the Pacific to the Atlantic side of the Isthmus to dance as guests of the Canal Zone Kickers and a Valentine Party in the tropical garden of Mr. and Mrs. Charles Lyons were some of the events which the group participated in. In addition, an island picnic in February, a moonlight garden party for St. Patrick's Day and a dance while cruising on the Panama Canal aboard the yacht "Las Cruces" on March 24 completed the round of events. Together with all of these, round dance classes are held every Tuesday night conducted by Lew Braden, and square dance classes are held every Thursday under the direction of Lonnie Ligon. Sounds like a mighty busy bunch!

—Jean Bailey

Hawaii

The 9th Aloha State Convention held February 9-11 turned out to be a huge success. The four featured callers, Don Franklin, Ken Bower, Jerry Haag and Beryl Main gave the dancers three fabulous days of dancing and there was a wonderful turnout of dancers from the Mainland and Abroad as well as locally. The Hawaii Federation of Square Dance Clubs

will now start working on next year's convention, which they hope will be as great, and will look forward to seeing a great many of the dancers again.

—Day DePalma

Illinois

The Chicago Area Callers Association meets on the third Sunday of each month at Sauganash Park, 5861 N. Kostner Avenue, Chicago. Officers for 1973 include President Chuck Jaworski, Vice-President Zenous Morgan, Secretary Johnny May and Treasurer Don Stace.

—Irene Smith

Tennessee

Ten Mile Twirlers of Knoxville celebrated their 10th Anniversary with a dance on April 28 in Pigeon Forge, the Parkway entrance to the Great Smoky Mountains. Jim Coppinger, Jim Woods and Oliver Tipton called for the dance.

California

Pa's and Taw's of Canoga Park held several special party dances recently. March 10th a Leprechaun Leap was scheduled, with everyone wearing green. A Mid-Term dance and Easter Bunny Hop were held in April. May 26th is the date for the "500" Mile Dance, with all who attend receiving badges.

—Pat Price

Missouri

The Greater St. Louis League of Square Dance Clubs, Inc., was organized in 1966 and is the only square dance organization in the area which represents the clubs. It supplies a

(Continued to page 70)

SOUND BY HILTON



AC-200

THE AC-200

Two hundred watts of power and a variable-speed turntable, all in one cubic foot! Only 6"x16"x18" with the lid in place; total weight only 19½ pounds. The AC-200 twin-channel amplifier can be hand carried aboard any airliner; its compact size and outstanding quality and performance have made it the choice of more travelling callers than any other sound system. But you don't have to fly to your dates to use and appreciate the AC-200. The first time you use it, you'll be impressed by the quality and clarity of the music and voice programs, and by the power and flexibility it places at your command. And the first time you carry it up a flight of stairs to a dance you'll appreciate its light weight!

THE AMPLIFIER

Twin channels, 100 watts peak power on each channel. The AC-200's output rating is not just paper power, either — it has actually covered more than 200 squares. It wasn't turned full on; it didn't distort; and everyone could hear. We have more than 1600 witnesses to prove it! You can use one channel to cover as many as 100 squares, holding the other in reserve or using it as a caller's monitor by plugging in a speaker; or by the flip of a switch put both channels under a single set of controls. Also provided is a special "Low Gear," to make control easy in small halls. The AC-200's fidelity, response, and latitude of tone control have no equals in the square dance field.

THE TURNTABLE

Speed is continuously variable from 30 to 50 rpm, control arm has 8" sweep. Revolutionary direct drive minimizes wear points. Hysteresis-synchronous motor — no warmup time, no speed fluctuation from voltage variations.

THE SPEAKERS

Altec-Lansing model 417 speakers, in folded horn enclosures. The AC-200 is capable of overloading almost any other speaker on the market, but the SS-ALT can handle its output without distortion or damage to the voice coil. The Hilton SS-ALT speaker is guaranteed to outperform any other speaker or combination of speakers in a single enclosure, or your money back.

THE HILTON WARRANTY

If you're not completely sold on the AC-200-ALT-2, return it within 30 days for full refund. Two-year-warranty includes repair or replacement of any defective unit, freight charges prepaid, within U.S. and Canada. For more information write or phone

Hilton Audio Products, 1061-E Shary Circle, Concord, CA 94520 or Phone (415) 682-8390.

Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



May, 1973

WARM TROPICAL BREEZES caressing the face, soft music delighting the ear, the sound of the surf as it reaches the sandy shores—all of this seems a far cry from square dancing. But as we visit one of the many square dance clubs in Hawaii we'll learn that square dancing is very much a part of the scene. Our caller is Dick Weaver and he has submitted a few calls we might expect to hear as we pay our visit. These are not necessarily original calls, just a sampling of Dick's favorites.

Heads flutter wheel then
Star thru
Pass thru
Circle up four
Head men break and
Make a line
Right and left thru and
One quarter more
Boys trade
Boys circulate
Boys run
Swing thru
Girls trade
Girls circulate
Girls run
Wheel and deal to face
Star thru then
California twirl
Cross trail thru for a
Left allemande

Heads lead right and circle four
Head men break to line of four
Pass thru
Wheel and deal
Double pass thru
Centers out
Bend the line
Pass thru
Wheel and deal
Substitute
Boys pass thru
Star thru
Wheel and deal
Dive thru
Swing thru
Box the gnat
Square thru three quarters
Left allemande

Heads square thru four hands
Star thru and
Tag the line
Face the middle
Star thru
Left allemande

Promenade
Gents roll back
Promenade with the corner
Heads wheel around
Right and left thru
Roll away with half sashay
Half square thru while that way
Right and left grand

Heads square thru four hands
Spin the top with outside two
Then swing thru
Right and left thru
Turn the girl
Then flutter wheel
Pass thru
Wheel and deal
Substitute back over two
Centers pass thru
Left allemande

Heads lead right and circle four
Head men break to line of four
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Girls pass thru
Star thru
Check your line
Wheel and deal to face
Dive thru
Swing thru
Turn thru
Left allemande

Heads star thru
California twirl
Curlique check your wave
Swing thru double
Boys run
Slide thru
Curlique check your wave
Swing thru double
Boys run
Slide thru
Left allemande

Heads lead right
 Circle four
 Head men break to line of four
 Rollaway with half sashay
 Pass thru
 Tag the line
 Cloverleaf and
 Allemande left

Heads star by right once around
 Back by the left don't fall down
 Pick up corner with arm around
 Back out and make a ring
 Girls go forward and back
 Square thru go round the track
 Eight chain thru
 Who turns who
 Star thru then
 Promenade
 Heads wheel around go
 Right and left thru
 Slide thru
 Left allemande



**DICK
 WEAVER**

Old time square dancing in Oklahoma was the beginning of Dick Weaver's career as a square dance caller. He called his first tip in 1948, then moved to Hawaii in 1952 and has been calling and teaching there ever since. Dick has recorded for Hi-Hat Records, made several calling tours to the West Coast on the mainland, acted as General Chairman of the Hawaii Aloha State Convention for two years and has been President of the local callers association several times. Dick presently calls for the Hayseed Club and Y Square Wheelers and keeps a beginner class going most of the time. The Weavers, Dick and Nona, live in Kailua and Nona is active in all club and class activities. Dick's philosophy? "If it isn't fun and doesn't create fun then don't say or do it."

Heads lead right circle four
 Break out to line of four
 Right and left thru and
 One quarter more
 Couples circulate
 Wheel and deal
 Star thru
 Spin the top
 Boys run
 Bend the line
 Right and left thru and
 One quarter more
 Girls trade
 Boys trade
 Couples trade
 Wheel and deal
 Dive thru
 Pass thru
 Swing thru
 Turn thru
 Left allemande

CAST THE CURL

By Gene McCullough, Griffiss AFB, New York
 Four ladies chain three quarters
 Side ladies chain across
 Heads curlique
 Cast off three quarters
 Spin the top
 Turn thru
 Circle half with the outside two
 Dive thru, pass thru
 Curlique
 Cast off three quarters
 Pass thru to a
 Left allemande

FIDDLE DEE DEE

By Chuck Jordan, Burnaby, B.C., Canada
 Heads right, circle to a line
 Pass thru, wheel and deal
 Centers flutter wheel
 Double pass thru
 Centers in cast off three quarters
 Pass thru, wheel and deal
 Centers flutter wheel, substitute
 New centers flutter wheel
 Everyone double pass thru
 Centers in cast off three quarters
 Pass thru, wheel and deal
 Centers flutter wheel
 Substitute
 New centers flutter wheel
 Everyone double pass thru
 Centers in cast off three quarters
 Pass thru, wheel and deal
 Centers square thru three quarters
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

DOUBLE SWEEPER

By Marty Winter, Port Charlotte, Florida

Head ladies chain
Sweep a quarter right
Pass thru
Swing thru
Girls run right
Girls trade
Wheel and deal to face two
Sweep a quarter right
Star thru
Trade by
Sweep a quarter left twice
Pass thru
Trade by
Left allemande

FACE UP TO IT

By Ken Collins, Westlake Village, California

One and three lead right circle four
Head gents break to a line of four
Pass thru, wheel and deal
Centers square thru, U turn back
Outside two face your partner
Pass thru, wheel and deal
Centers square thru, U turn back
Outside two face your partner
Pass thru, wheel and deal
Centers square thru, U turn back
Outside two face your partner
Pass thru, wheel and deal
Double pass thru
First couple left, second right
Right and left thru
Cross trail thru
Left allemande

Wilson Hoff, Annandale, New Jersey has sent us the following material for the Workshop.

Heads square thru
Square thru again
Wheel and deal
Double pass thru
First go left, next right
Right and left thru
Swing thru, spin the top
Right and left thru
Rollaway half sashay
Pass thru, U turn back
Left allemande

Heads square thru
Do sa do to an ocean wave
Scoot back, fan the top
Boys run, wheel and deal
Slide thru
Left allemande

Heads square thru
Swing thru, scoot back
Fan the top
Right and left thru
Star thru, dive thru
Square thru three quarters
Left allemande

LET'S PLAY TAG #1

By Thor Sigurdson, Emerson, Manitoba, Canada

Heads go right and left thru
Same four square thru four hands
With the outside two swing thru
Spin the top
Everyone step ahead (facing out)
Tag the line in
Pass thru
Tag the line out
Cast off three quarters
Pass thru
Tag the line in
Square thru four hands
Give a right to partner, pull by
Left allemande

A PEELING

By Ron Black, Inglewood, California

Four ladies chain three quarters
Heads right circle to a line
Two ladies chain
Same two swing thru
Boys trade, girls fold
Peel and trade*
Wheel and deal and swing
Circle eight
Heads flutter wheel
Left allemande

*You'll find a description of Peel and Trade in the January, 1973 issue of SQUARE DANCING, page 18.

SINGING CALL*

RUTHLESS

By Barry Medford, Houston, Texas

Record: Dance Ranch #614, Flip Instrumental
with Barry Medford

OPENER, MIDDLE BREAK, ENDING
Allemande left then grand right and left
When you meet her coming round the set
Do sa do around this maid
Take her hand and promenade
And when you're home
Sides face grand square
Hey I'm as ruthless as can be
Ruthless since Ruth walked out on me
Well I had hopes that someday
Old Ruth would be my wife
But it looks like
I'll be ruthless all my life

FIGURE:

Head two square thru four hands you go
Around that corner girl let's do sa do
Swing thru tonight men run right
Tag the line you're doing fine
Then cloverleaf tonight
Four ladies square thru three quarters
Swing with Ruth promenade here's why
Who always cooked my steaks
And cooked them rare
Why it was Ruth and
She was always there

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ROUND DANCES

SWEET SOMEONE — Hi-Hat 908

Choreographers: Lou and Pat Barbee

Comment: High intermediate routine with a number of International figures. Music has a "light" feel.

INTRODUCTION

1-4 DIAG OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED facing LOD, Touch, —;

DANCE

1-4 R Turn to COH, Side/Close, Side to BANJO; Back/Turn, Side, Close to DIAG LOD and COH; Fwd/Turn (R), Side, Close; Turn R, Side, Close to CLOSED facing RLOD;

5-8 R Turn to COH, Side/Close, Side to SIDECAR facing COH and LOD; Turn, Side, Close face DIAG COH and RLOD; Turn L, Side, Close to CLOSED facing WALL;

9-12 Whisk to SEMI-CLOSED; (Wing) Fwd, Draw, to SIDECAR; (Telemark) Turn $\frac{1}{4}$ L, Side, Fwd in SEMI-CLOSED twd WALL and LOD; Across, 2, 3 to mod BANJO facing DIAG WALL and LOD;

13-16 Back, Point, —; Thru, Face, Close to CLOSED and WALL; (Back Whisk) Back, Side, Cross to SEMI-CLOSED; Thru, Face, Close to CLOSED;

17-20 Fwd, Side/Close, Side to SEMI-CLOSED and LOD; Rock Back, Recover, —; (Double Reverse) Fwd/Turn L, Side, Turn L to CLOSED facing WALL; Side, Draw, Close;

21-24 Repeat action Meas 17-20:

25-28 Fwd, Side, Close to BANJO; Manuv face RLOD, 2, 3; (Spin Turn) Pivot $\frac{1}{2}$ R, Fwd, Side Face LOD; Back, Side, Close;

29-32 MOD BANJO Fwd, Fwd/Lock, Fwd; L Turn, Side, Draw to BANJO face COH and RLOD; Pivot, 2, 3 face LOD; (Feather) Fwd, 2, 3 to CLOSED facing LOD;

SEQUENCE: Dance goes thru twice thru to Meas 31.

Ending:

On second time thru complete Meas 31; In BANJO face LOD Fwd, Face, Close; Apart, Point, —;

CINDERELLA — Hi-Hat 908

Choreographers: Peter and Beryl Barton

Comment: Novelty music and an easy, fun two-step routine. Speed slightly.

INTRODUCTION

1-6 Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —; Side, Close, Side, Touch; Side, Close, Side Touch;

PART A

1-4 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Thru to RLOD, —; Side, Close, Thru to SEMI-CLOSED facing LOD, —;

5-8 (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —; Walk Fwd, —, Face to CLOSED, —; Side, Close, Side, Close to LEFT-OPEN facing RLOD;

9-12 Reach Thru, —, Side, Close to face LOD; Reach Thru, —, Side, Close to CLOSED M facing WALL; Rock Fwd, —, Recover, —; Rock Back, —, Recover blending to SEMI-CLOSED facing LOD, —;

PART B

1-4 (Lady Under) Two-Step to LEFT-OPEN; Fwd Two-Step; (Lady Under) Two-Step to OPEN facing LOD; Fwd Two-Step;

5-8 Blend to BUTTERFLY facing WALL Side, Close, Turn to OPEN M face LOD, —; Turn Back to Back, Side, Close to OPEN Man facing LOD, —; (Hitch) Fwd, Close, Back, —; Blend to BUTTERFLY Side, Close, Side (Check), —;

9-12 Solo Roll in LOD, 2, 3, 4; Away, Touch, Face, Touch to CLOSED M facing WALL; Side, Close, Side, Touch; Side, Close, Side, Touch;

SEQUENCE: A — B — A — B — A plus ending.

Ending:

1-2 (Twirl) In Place, 2, 3, Stamp; Hold, Stamp/Stamp, —, —;

TWO-STEPPIN' MAMA — Grenn 14168

Choreographers: John and Mona Kronholm

Comment: The music has the big band sound. The two-step routine has eight measures repeated.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M facing LOD, —, Touch, —;

PART A

1-4 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; (Back, Close, Fwd, Flare to end in SEMI-CLOSED facing LOD) Fwd, Close, Back, Flick; Fwd, —, 2, —;

5-8 Manuv to face WALL in CLOSED, —, Side, Close; Pivot, —, 2 to end M face WALL, —; Turn Two-Step; Turn Two-Step end M facing LOD;

9-12 Repeat action meas 1-4:

13-16 Repeat action Meas 5-8:

PART B

17-20 Fwd Two-Step; Fwd Two-Step; (Fwd, —, Turn to BANJO face RLOD Check, —;) Fwd, —, Fwd/Check, —; Behind, Side, Fwd, Lock;

21-24 Fwd, —, Manuv to CLOSED M face WALL, —; Side, Close, Back/Turn end M RLOD, —; Bwd Two-Step; Bwd Two-Step;

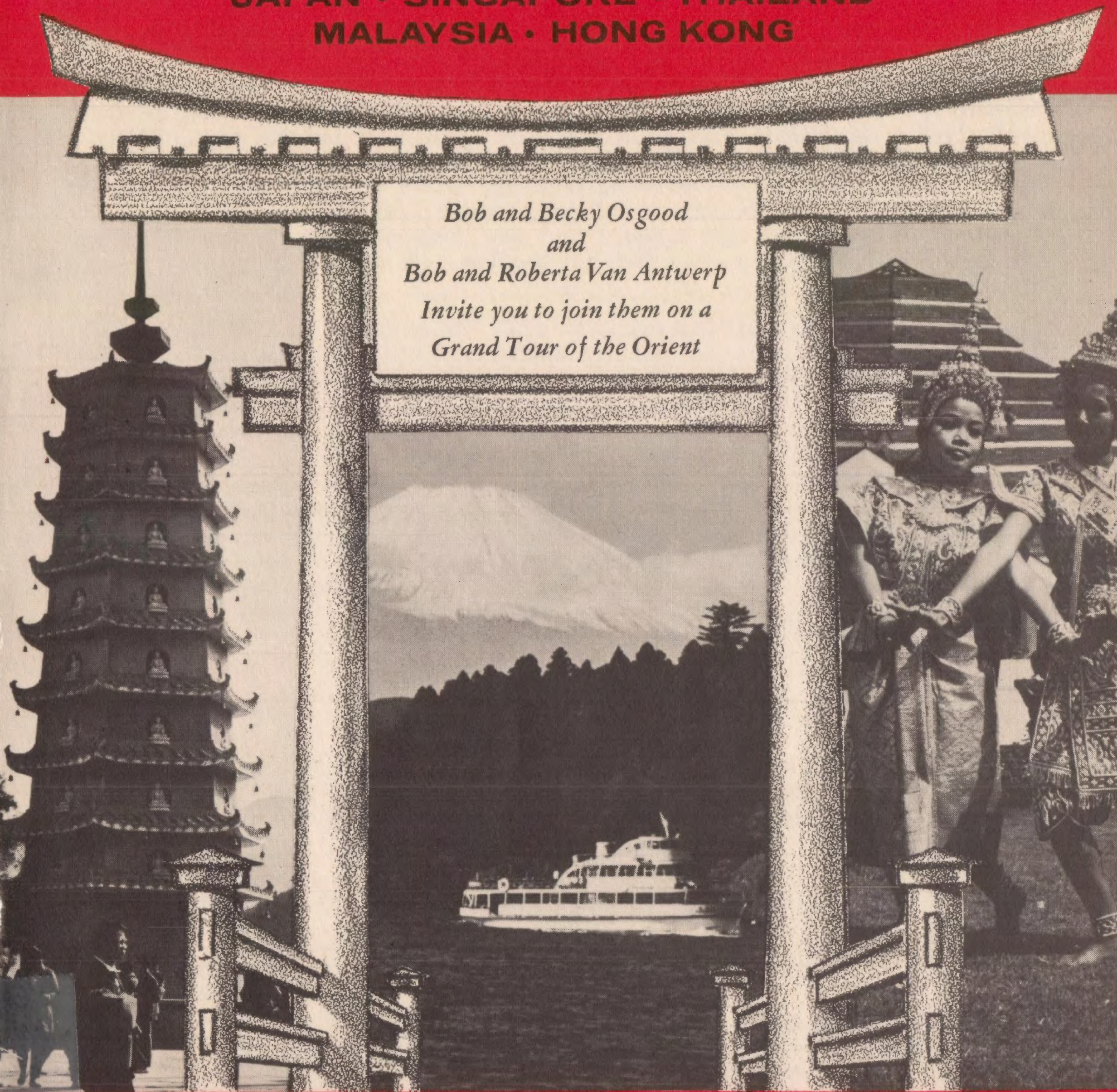
25-28 Back, —, Back blend to BANJO M face RLOD/Check, —; (Reverse Fishtail) Front, Side, Back, Cut; Back, —, Back/ $\frac{1}{4}$ R Turn to face COH in CLOSED, —; Turn Two-Step to end facing LOD in SEMI-CLOSED;

29-32 Fwd Two-Step; Fwd Two-Step; (Twirl)
(Please turn to page 49)

See the Mysterious Wonders of the Far East

JAPAN • SINGAPORE • THAILAND
MALAYSIA • HONG KONG

*Bob and Becky Osgood
and
Bob and Roberta Van Antwerp
Invite you to join them on a
Grand Tour of the Orient*



American Square Dance Workshop, Inc.

Grand Orient Tour

April 16-May 8, 1974



JAPAN AIR LINES

PLANNING YOUR TRIP IS HALF THE FUN

**American Square Dance Workshop, Inc.
Grand Orient Tour
April 16-May 8, 1974**



JAPAN AIR LINES

A NEW AND EXCITING WORLD AWAITS YOU on the other side of the International Dateline. And there is no more delightful way to discover it than in the company of square dance friends. During this incomparable vacation you will see the old and new faces of the Far East, the magic of its gardens and temples, the contrast between city and country living. You will enjoy special evening events in each stop and a three-day highlight into the Northern part of Thailand to see a part of the world not generally visited by tourists. Two meals — sometimes three — are included each day. Accommodations are in deluxe and even luxury hotels. At least one wonderful square dance evening will be shared with your square dance friends in Tokyo.

You'll notice that this tour is no rush-rush affair. In each city we visit there will be plenty of time for rest and for independent sightseeing. At the same time the major attractions of every stop are included in the price you pay. Sign up now and share this adventure with the Osgoods and Van Antwerps, and if you'd like to include another couple or even a square from your local club, just let us know and we'll be happy to send additional brochures and information. Only, don't wait to sign up; space is limited. By simply filling out both sides of the application form on the last pages of this brochure and mailing it in with your deposit you have opened the door to the grandest tour of The Orient you can possibly imagine. All applications will be personally acknowledged as quickly as possible and will be considered on a first-received, first-served basis. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles office. Oh, yes, the cost for everything described on the following pages is

\$1685.00 per person from Los Angeles

Jet air transportation based on available Group Inclusive Tour fare

1st Day—Tuesday, April 16

The allure of the Mysterious Far East beckons as we meet in Los Angeles today for our flight to Tokyo. Boarding our comfortable Japan Air Lines 747 Garden Jet, we will be served by gracious kimono-clad hostesses giving us a brief glimpse of what lies ahead.

JAPAN

2nd Day—Wednesday, April 17

Without realizing it we cross the International Dateline and lose a calendar day before we land in Tokyo in the late afternoon. After entry formalities, we will be met by our Japanese guide and transfer to the elegant NEW OTANI HOTEL. Following dinner we'll be ready for sleep to catch up with the change of time.

The history of TOKYO is immensely interesting. The Tokyo of olden times was called Edo. Immediately following the Meiji Restoration of 1863, Edo became the

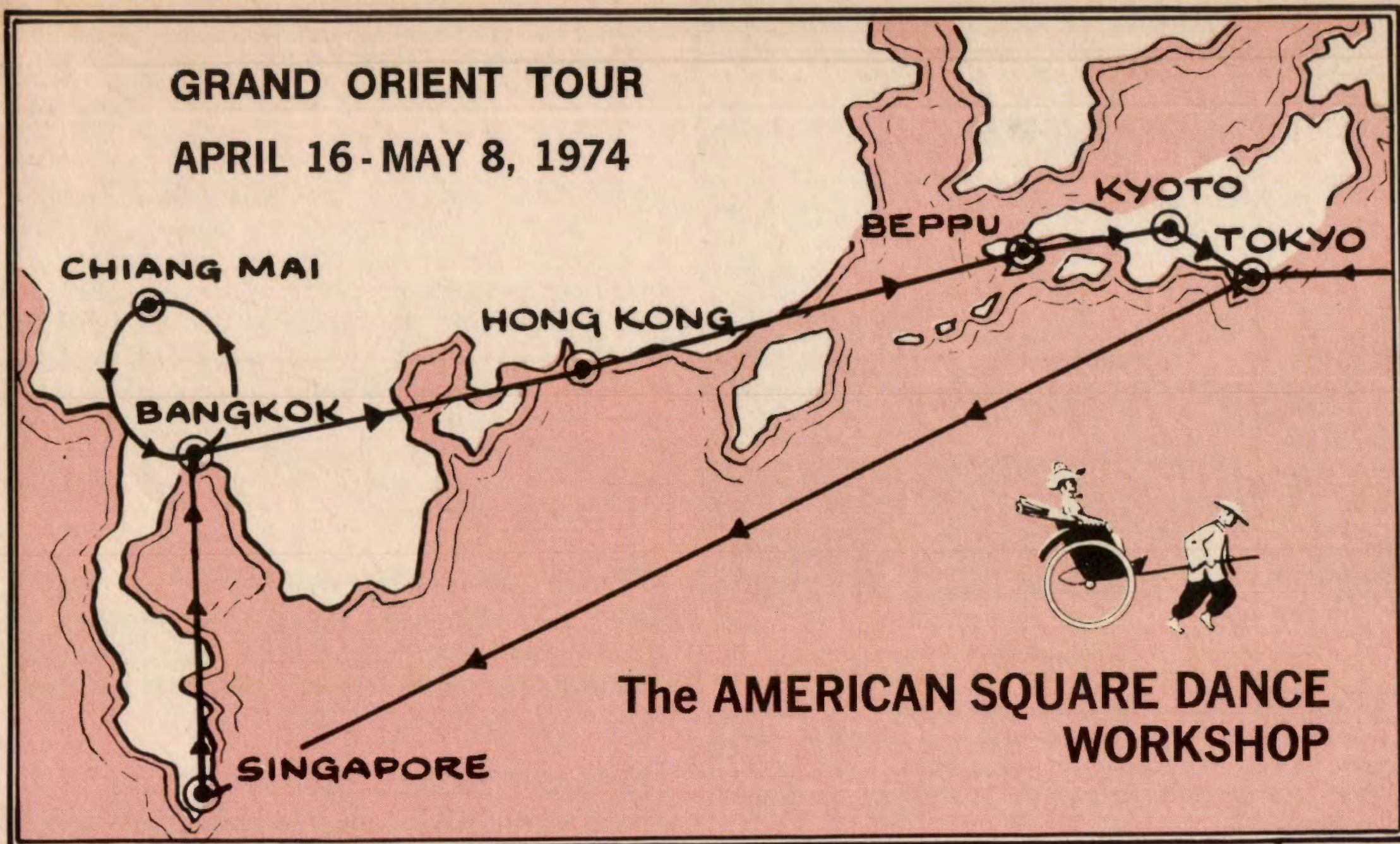
capital of the country and its name was changed to Tokyo. Today Tokyo is a thriving metropolis. Covering an area of about 50,000 acres and with a population of more than 10,115,000, it comprises Tokyo proper which forms the center of the metropolitan area, its ten outlying minor cities, three prefectures and the Seven Islands of Izu to the south of Tokyo Bay.

3rd Day—Thursday, April 18

After breakfast at our hotel, we'll have our first close look at Tokyo. The contrast between the old and the new will strike us and it is here where East and West truly meet. We will visit the Imperial Palace, the National Diet Building and the Meiji Shrine Outer Garden. Traveling to the top of the Mitsui Building we'll have a panoramic view of this fascinating city. We'll walk through a busy lane of Asakusa's shopping arcade to the Kannon Temple and then enjoy a special Mongolian barbecue lunch in the lovely flowering Chinzan-so Gardens. This evening we'll attend a performance at the famed Kokusai Theatre with its

GRAND ORIENT TOUR

APRIL 16 - MAY 8, 1974



spectacular revue of 300 girls and then have dinner at a Japanese restaurant.

4th Day—Friday, April 19

This morning we board the Tobu express train for Nikko, nestled in the mountains north of Tokyo. Passing through the pastoral countryside, we arrive at the site of this historic Toshogu Shrine. A memorial to a great shogun, the shrine is particularly celebrated for its lovely woodland setting, its richly carved and gilded Yomeimon Gate and the original "hear no evil, see no evil, speak no evil" monkeys. After lunch, which is included, we will drive to Kegon Waterfall and along the shore of Lake Chuzenji before we return to Tokyo in time for dinner.

5th Day—Saturday, April 20

Today is at leisure to explore this fascinating city independently. Stroll through the Ginza, Tokyo's famous entertainment district, or visit one of the department stores and be amazed at their beautiful displays. In the evening we'll join with our square dance friends of Japan for a memorable square dance party.

SINGAPORE

6th Day—Sunday, April 21

We transfer to the airport this morning to fly to Singapore. After custom formalities, we will be transferred to the lovely SHANGRI-LA

HOTEL where we will have dinner.

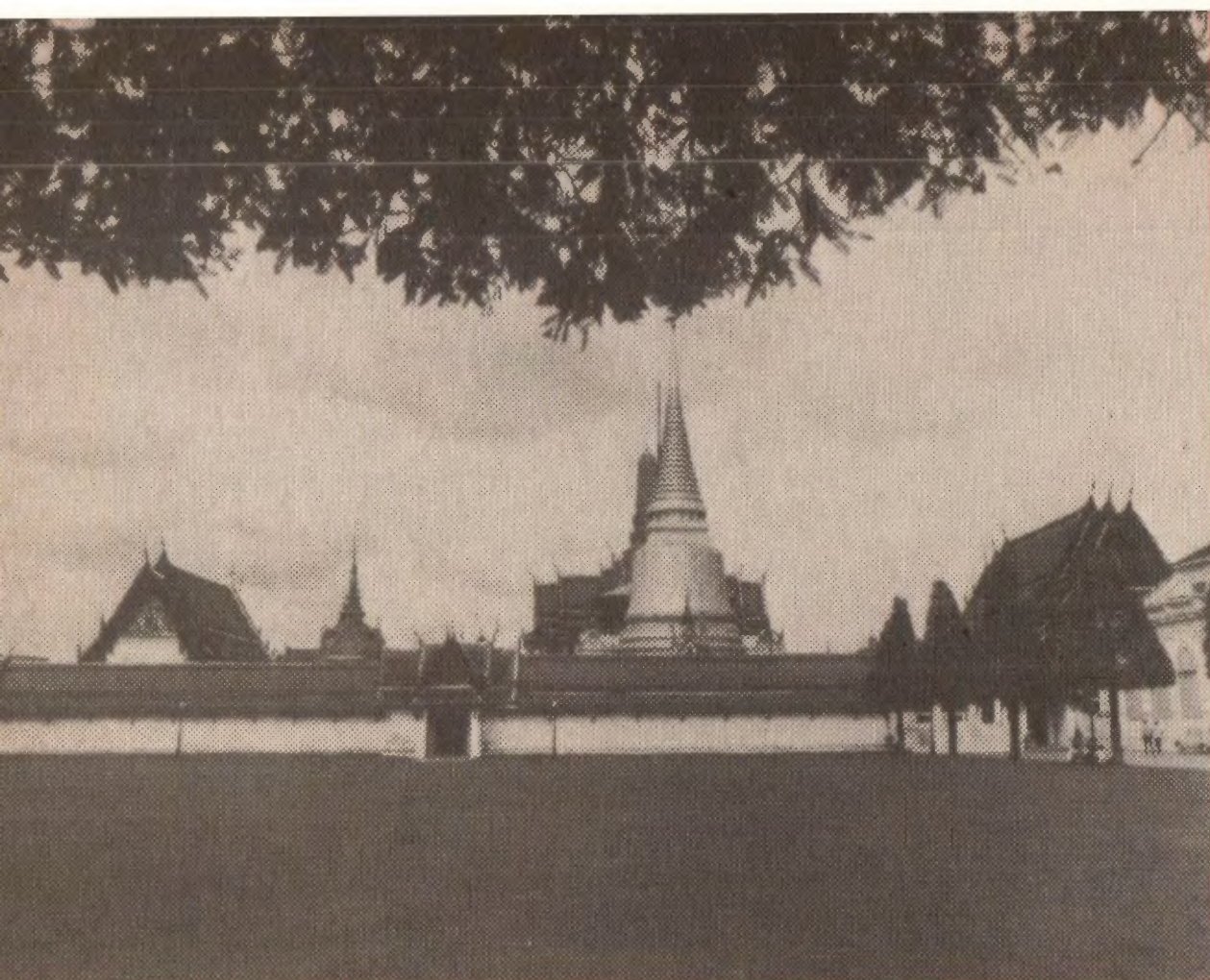
SINGAPORE is a storied city whose very name recalls the romance of the Old British Empire. A veritable potpourri of races, religions and customs, this fascinating city numbers among her residents Malays, Chinese, Indians, Pakistanis, Europeans and Eurasians. It is a crossroads of sea and air routes linking the world.

7th Day—Monday, April 22

Our morning excursion takes us through this well-planned city to Raffles Place, Chinatown, a Hindu Temple and finally to the teeming waterfront. Here we'll cruise the harbor and enjoy this vantage view of the city as well as of the junks, sampans and every imaginable type of ship from around the world. The afternoon is unscheduled to take advantage of the excellent and varied shopping Singapore offers. Batik, silks, jade, are only a sample of the vast array of goods to be had "for a smile", they say. Dinner is at our hotel.

8th Day, Tuesday, April 23

We've left this morning at leisure so that everyone may do as he wishes. In the afternoon we will cross the Straits of Johore to the mainland of MALAYSIA. Driving through the rubber plantations and virgin jungles, we will visit the Sultan's Palace, the market place, an orchid farm and a Moslem mosque before we arrive at the Villa Saujana. Here we'll enjoy an all-Malaya-style dinner as well as see traditional Malay folk dancing, music and a demonstration of their art of self-defense.



Bangkok's Grand Palace is a cluster of palaces and monasteries and is an elegant combination of Thai-style architecture and Italian Renaissance.

THAILAND

BANGKOK—city of glittering tiled roofs and flashing golden spires—temples and monasteries—Buddhist priests and paddy boats—modern, wide streets and narrow lanes with open-air shops—city of intrigue, beauty and contrast.

9th Day—Wednesday, April 24

After a leisurely morning, we will drive to the airport for our flight to Bangkok. Upon arrival we will transfer to the newly modernized ORIENTAL HOTEL which sits on the bank of one of Bangkok's picturesque klongs. Dinner will be at our hotel. Later in the evening we'll gather in the hotel garden for entertainment by elegant classical Thai dancers.

10th Day—Thursday, April 25

This morning we will visit the spectacular Grand Palace, residence of former kings, which in reality is a walled town containing three palaces and a temple. We'll also see the Emerald Buddha Wat Po, the largest wat in Bangkok and famous for its reclining Buddha image covered with gold leaf and over 150 feet long. Then on to Wat Arun, the oldest wat in Bangkok and known as the Porcelain Pagoda. In mid-afternoon we will embark on a very unusual excursion through Bangkok's klongs. Cruising on a rice barge and nibbling on barbecued snacks, we will glide through rural Thailand seeing the colorful scenes of daily life. Our journey will end at a Thai home where we have been invited for dinner. During the evening we will be entertained by colorful folk dances.

11th Day—Friday, April 26

We must be up early this morning to board our motor launch and visit the Floating Market

where local vendors sell everything imaginable. We may even barter for some fresh fruit if we wish before we stop for breakfast at a riverside restaurant. Lunch is on our own and in the afternoon we will drive to the fabulous Ancient City where at a cost of \$20 million, replicas of 1,000 years of Thai history have been reconstructed to three-quarter scale. We will travel through the 216 acres in horse-drawn carriages, and it is said that all leave this spot speechless.

12th Day—Saturday, April 27

Today we have time to explore Bangkok on our own, to shop for princess rings or temple rubbings, to sit and watch the Thai world go by or even to have our hair done.

13th Day—Sunday, April 28

A very special three days will begin to unfold this morning as we leave for the beauty of Northern Thailand. Driving through the fertile rice-growing areas, we reach Nakhon Sawan, where the country's more important rivers meet to form the beginnings of the mighty Chao Phya. Next we visit Kampaengphet, one of the three old capitals of the Kingdom of Sukhothai of the 13th Century. Lunch will be at Tak in a valley near the country's northwest border. In the afternoon we will stop at Thern, noted for its production of high quality quartz and soon we reach LAMPANG for an overnight stop at the ASIA HOTEL.

14th Day—Monday, April 29

After breakfast we will visit the temple of Prathat Haripoonchae and then travel on to Pa-Sang, the center of hand weaving for this region. We reach CHIANG MAI in time for lunch at our SURIWONGSE HOTEL where we will stay overnight. In the afternoon we will see Doy Suthep Hill where a 16th Century temple dominates the landscape. Guarded by a naga (a mythological seven-headed serpent), the temple is reached by a climb of 290 steps. Next we will visit the village of Meo (the White Karen Hill Tribes) where we will see their colorful costumes and ancient crafts. In the evening we'll enjoy a Kun Tok dinner party (a feast of Northern Thai dishes) and view a performance of northern folk dances.

15th Day—Tuesday, April 30

This morning we will tour the handicraft villages to see silk and cotton weaving, silver and lacquerware factories, wood carving and

the production of the famous Celadon pottery. After lunch at our hotel, we drive to the airport to fly back to Bangkok to connect with our jet flight to Hong Kong, where we will transfer to the PARK HOTEL for dinner.

HONG KONG

The British Crown Colony of HONG KONG is a depot for merchants of all nations and shipping is one of its major industries, along with banking, insurance and storage. Another major use of its waterfront, however, is its "Junk City" where the estimated 115,000 people live on floating dwellings. Many never leave these homes during their entire lifetime. Tourists from around the world flock to this shoppers' mecca.

16th Day—Wednesday, May 1

We begin our tour of Hong Kong this morning as we cross the harbor to Victoria Island. Taking a tram to Victoria Peak, we will have a panoramic view of the city and harbor. Next we will drive through Happy Valley to the bizarre Tiger Balm Gardens with its statues reminiscent of a weird fairy tale, and then on to Repulse Bay, playground of Hong Kong's jet set. We end our tour at Thieve's Market, notorious international black market. The remainder of today is free and it's an excellent time to get a fitting with a tailor or to start out on any number of fascinating shopping sprees.

17th Day—Thursday, May 2

Busy streets, narrow lanes, tiny shops and elegant stores, they are yours to explore during a morning of leisure. This afternoon we will drive through Kowloon and the New Territories to the watchtowers along the Red Chinese border. Along the way we will see the

refugee area, the boom town of Tsen Wan and the maze of fishing junks. We'll visit the old-walled village of Kam Tin and see the ancient Hakka farms. This evening we'll attend a Chinese Opera, whose performance we'll long remember.

18th Day—Friday, May 3

Today is a full day of leisure in this exhilarating metropolis. Don't overlook any of the bargains in cameras, lingerie, ivories, beaded sweaters, hand-sewn clothing, Chinese handicrafts. Whatever you desire, Hong Kong has to offer. In the late afternoon we will board a private ship for a sunset cruise of the beautiful Hong Kong harbor. Passing the typhoon shelters with their hundreds of sampans and junks, we will circle the island and visit the picturesque fishing village of Aberdeen. Then we continue to the fabulous New Peak Restaurant for a multi-course Chinese dinner.

JAPAN

19th Day—Saturday May 4

Reluctantly we bid farewell to Hong Kong today as we fly back to Japan, to FUKUOKA, located on the Island of KYOSHU. En route to our GRAND HOTEL, we will visit the Hakata doll factory, home of these famous figurines.

20th Day—Sunday, May 5

This morning we drive to BEPPU, the most popular Japanese spa. We will visit its famous boiling ponds called jigoku (translated hell) and geysers as well as Takasakiyama Park noted for its numerous tamed wild monkeys. Our overnight accommodations will be at a

Sampans and small boats cluster in the Typhoon Shelter of Hong Kong Harbor contrasting with the modern skyscraper skyline.



JAPANESE INN where we will discover our bedding is placed on the tatami, we leave our shoes outside and where, if we wish, we may partake of a communal bath.

21st Day—Monday, May 6

This morning we board a steamer for a full day cruise among the green-sloped islands of the beautiful INLAND SEA. Winding its way some 260 miles, the sea is shallow, 10 to 40 fathoms at the deepest part, and is as placid as a mirror. Cabins for every four persons will be ours and we'll have a restful day as we traverse this scenic waterway. Arriving in Kobe in the evening we will transfer to our MIYAKO HOTEL in KYOTO for a late dinner.

KYOTO, 320 miles west of Tokyo, was the capital of Japan for more than ten centuries. It is often called the cradle of the culture of ancient Japan and many imposing shrines, temples and palaces attest to the splendor of its bygone days.

22nd Day—Tuesday, May 7

Two half-day tours of this classic city will include a visit to Sanjusangendo Hall erected in 1251, Kiyamizu Temple and Heian Shrine with

its Shino-en gardens, the Old Imperial Palace, Niho Castle and the famed Golden Pavilion and Higashi and Nishi Honganji Temple. In the evening we'll be guests at a Sukiyaki dinner. Known as Kyo cooking, this fare was prepared for the noble palate and is noted for its delicate taste, colorful arrangements and beautiful wares in which it is served. We will be entertained by Geishas.

U.S.A.

23rd Day—Wednesday, May 8

This morning is at leisure perhaps for a last-minute shopping spree. Many crafts, handed down from generation to generation, are evident in Kyoto, such as hand-woven silk brocade, fine chinaware, cloisonne, damascene, dolls and lacquerware. We'll have a special Farewell Luncheon as we recall our memories of this Grand Orient Tour. Then we transfer to the airport in Osaka to fly to Tokyo and back to the U.S.A. We gain the day we lost on the flight over. Landing in Honolulu, those who wish may disembark and extend their Hawaiian visit. All others will continue on to the West Coast, dreaming of the mysterious East, which perhaps now seems quite familiar.

CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Jet air transportation based on existing Group Inclusive Tour fare, and Jet day coach Family Plan or Excursion Rates (where available) for domestic U.S. and Canadian flights. Services of Japan Air Lines or any IATA and ATC carriers may be used. Surface travel in the Orient is by deluxe motorcoach, First Class Rail and local steamer with private cabins to accommodate 4 persons.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$189.00 per person.)

MEALS: Continental breakfasts and table d'hote dinners are included. Lunches where noted are included.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. One square dance couple will serve with each unit, plus local guides for all specified sightseeing.

TRANSFERS: Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight. **TIPS**

AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes, where levied, are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included.

PASSPORT: You must obtain a valid passport, necessary visas and health certificate covering your journey. You will receive these instructions after booking.

RATES: The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar as of February 22, 1973 and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Travel Facilities, Inc., and/or their agents; all arrangements for trans-Pacific transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued, shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Travel Facilities, Inc., accept no liability for any change or variances in reservations, rates, schedules, accommodations, or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds cannot be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

American Square Dance Workshop, Inc.
Grand Orient Tour — 1974
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
Grand Orient Tour

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due February 5, 1974. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U. S. Dollars, please. Check should be made payable to Bob Osgood.)

signed

(date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until March 15, 1974. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrangements.

EXTENSIONS: This itinerary is based on jet air transportation existing Group Inclusive Tour fare. Therefore, once the tour is completed any passenger may remain in Hawaii until May 20, 1974 with no additional air fare.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$1.50 will be made only to those having to cancel the tour.

SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

SQUARE DANCES: Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events are completely at liberty to use the time as they see fit.

WHO MAY PARTICIPATE: This tour is especially designed for married square dance couples. (Consideration will be given to single square dancers who would like to apply.)

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc. reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc. assures all participants that substitutions of any nature will be of an equal or better value than that stated within the itinerary.

LUGGAGE AND REFRESHMENTS ON THE JOURNEY: We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but luggage insurance is recommended. Expenses for refreshments and meals enroute will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

This application form is your



key to a lifetime of Memories.

Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both side of this application form and mail it in today.

We will be glad to make your connecting flights to and from Los Angeles. Please check here if you will be using air transportation to get to the West Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to Los Angeles ☐.

Please show our names on our special badges in the following manner:

_____ (his) _____ (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____

How long have you been square dancing? _____ What is the name of your "home" club? _____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

Happy Dancing
Bob and Becky Osgood



TWO-STEPPIN' MAMA, *continued*

Fwd, —, 2, —; 3, —, Pickup to CLOSED M facing LOD, —;

SEQUENCE: Dance goes thru twice last time eliminate meas 32. Step Apart and Point.

DOLL DANCE — Grenn 14168

Choreographers: Chet and Barbara Smith

Comment: This is a swinging and fun to do two-step. The music has the big band sound.

INTRODUCTION

1-4 **LEFT-OPEN M face WALL Wait; Wait; Apart, —, Together to CLOSED, —; Pivot, —, 2 end M face WALL in LOOSE-CLOSED, —;**

PART A

1-4 **Side, Touch, Side, —; Rock Apart, Recov, Close, —; (L Twirl to end on inside facing WALL) Change Sides, —, 2, —; Rock Apart, Recov, Close, —;**

5-8 **Repeat action meas 1-4 Part A except to end in CLOSED M facing WALL:**

9-12 **Blend to SEMI-CLOSED facing LOD Fwd, Lock, Fwd, Lock; Walk Fwd, —, 2, —; Fwd, Lock, Fwd, Lock; Walk Fwd, —, Turn to face WALL in CLOSED, —;**

13-16 **Turn Two-Step; Turn Two-Step end M face WALL; Apart, —, Together, —; Pivot, —, 2 to face LOD in OPEN, —;**

PART B

1-4 **Diagonal Apart Two-Step; (Wrap end facing RLOD) Arnd Two-Step end facing RLOD; Wheel Two-Step to face LOD; (L Spin end in CLOSED facing LOD) Wheel Two-Step to face RLOD in CLOSED;**

5-8 **Pivot, —, 2, —; 3, —, 4 to end facing LOD in SEMI-CLOSED, —; Fwd Two-Step; Fwd Two-Step;**

BRIDGE

1-4 **OPEN facing LOD Vine Apart, Behind, Side, —; Together, Behind, Side to face LOD in SEMI-CLOSED, —; Walk Fwd, —, 2, —; 3, —, 4, —;**

SEQUENCE: A — A — B — B — Bridge — A — A — B — B thru meas 6 then (Twirl) Fwd, —, 2, —; Step Apart, —, Ack, —.

TENDER WALTZ — Grenn 14167

Choreographers: Clark and Ginger McDowell

Comment: Smooth waltz with nice sounding music.

INTRODUCTION

1-4 **OPEN Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

DANCE

1-4 **Fwd Waltz, 2, 3; Roll Across, 2, 3 end in LEFT-OPEN; Cross, Side, Close; Cross, Side, Close;**

5-8 **With M on outside repeat action meas 1-4 except to end in SEMI-CLOSED facing LOD:**

9-12 **Fwd, 2, 3; Thru, Side, Behind; Roll LOD, 2, 3, to CLOSED M facing WALL; Thru, Face Close;**

13-16 **Dip Back, —, —; Manuv, 2, 3 end M**

facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing LOD;

17-20 **Fwd, Point, —; Back, Touch, —; (L) Waltz Turn; (L) Waltz Turn end BANJO M facing LOD;**

21-24 **Balance Fwd, 2, 3; Balance Back, 2, 3; Fwd, $\frac{1}{4}$ R Turn to face partner and WALL in LOOSE-CLOSED, Side; Behind, Side, Thru;**

25-28 **Apart, Point, —; Fwd to TAMARA, Touch, —; Tamara Wheel, 2, 3 M facing COH; Unwrap, 2, 3 end in BUTTERFLY M facing WALL;**

29-32 **(Twirl) Side, Behind, Side; Manuv, 2, 3 to CLOSED M facing RLOD; (R) Waltz Turn; (R) Waltz Turn;**

SEQUENCE: Dance goes thru twice second time on meas 32 Step Thru, Apart, Point, Ack.

SWEET ETHEL — Grenn 14167

Choreographers: Jim and Ethel Sudborough

Comment: The two-step routine is not hard and twelve measures are repeated. Music has the big band sound.

INTRODUCTION

1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

1-4 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Turn Back to face RLOD in LEFT-OPEN, —, 2, —; Back, Close, Fwd, —;**

5-8 **Side, Close, Thru to CLOSED, —; Pivot, —, 2 end M facing WALL, —; Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD;**

9-12 **Repeat action meas 1-4:**

13-16 **Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL:**

17-20 **Side, Behind, Side, Touch; (Wrap) Side, Behind, Side, Touch both facing WALL; (Unwrap) In Place, 2, 3, Touch both hands joined; Change Sides, 2, Face, Touch end in BUTTERFLY M facing COH;**

21-24 **Repeat action meas 17-20 in RLOD to end in CLOSED M facing WALL;**

PART B

25-28 **Side, Close. Fwd, —; Side, Close, Back, —; Dip Back, —, Recov, —; Dip Fwd, —, Recov, —;**

29-32 **Side, —, Behind, —; Side, —, Thru, —; (Twirl) Walk Fwd, —, 2, —; 3, —, 4, —.**

SEQUENCE: A — B — A — B second time thru on meas 32 Step Apart, —, and Point, —.

BLACK SOMBRERO — Cross Roads 502

Choreographers: Len and Leona High

Comment: Adequate music with a Latin flavor.

INTRODUCTION

1-4 **CLOSED Wait; Corte, —, Recover, —; (Circle) Side, Close, Fwd, —; Side, Close, Back, —;**

PART A

1-4 **Change Sides, 2, 3, —; Twirl, 2, 3 to CLOSED M face COH, —; Side, Close, Cross, —; Side, Close, Cross, —;**

- 5-8 Repeat action Meas 1-4 end CLOSED
M facing LOD:
9-12 **Cross, —, Cross, —; Cross, —, Step,
Step; Cross, —, Cross, —; Cross, —,
Step, Step to SEMI-CLOSED facing LOD;**
13-16 **Walk, —, Face, —; Corte, —, Recover,
—; In Place (Spot Twirl), 2, 3, —; Spot
Turn, 2, 3, —;**

17-32 Repeat action Meas 1-16 end in CLOSED
M facing partner and WALL:

PART B

- 1-4 **Side, Close, Fwd, —; Side, Close, Back,
—; Back, 2, Corte, —; Recover Fwd, 2,
3, —;**
5-8 Repeat action Meas 1-4 Part B end
facing partner and WALL:
9-10 **Side, Close, Cross, —; Side, Close, Cross,
—;**

SEQUENCE: A — B — A 16 meas — Ending.

Ending:

- 1-4 **Side, Close, Fwd, —; Side, Close, Back,
—; (W Under) Side, Close, Fwd, —; (W
Around) Side, Close, Back, —; Acknowl-
edge.**

DIANE — Cross Road 502

Choreographers: Aileen and Kappie Kappenman

Comment: Nice danceable recording of the famil-
iar tune "Diane." Standard waltz figures.

INTRODUCTION

- 1-4 **DIAG OPEN-FACING Wait; Wait; Apart,
Point, —; Together to CLOSED M facing
LOD, Touch, —;**

PART A

- 1-4 **Fwd Waltz; Fwd Waltz; Turn (L) 1/2 to
face RLOD, Side, Close; Back, Side,
Close;**
5-8 **Bal Fwd twd RLOD, Touch, —; Apart,
Point, —; Change Sides end M facing
LOD in CLOSED, 2, 3; Side, Draw,
Touch;**
9-12 Repeat action Meas 1-4
13-16 **Bal Fwd, Touch, —; Apart, Point, —;
Change Sides, 2, 3 to end M facing
WALL in BUTTERFLY; Side, Draw, Touch;**

PART B

- 17-20 **Bal L, 2, 3; Bal R, 2, 3; Roll, 2, 3 to
CLOSED M facing WALL; Thru, Side,
Close;**
21-24 **L Turn, Side, Close M face LOD; Back/
Turn, Side, Close M face COH; L Turn,
Side, Close M face RLOD; Back/Turn,
Side, Close M face WALL;**
25-28 **Vine, 2, 3; Thru, Side, Close; Dip to
COH, —, —; Manuv M facing RLOD, Side,
Close;**
29-32 **R Waltz Turn; R Waltz Turn; R Waltz
Turn; R Waltz Turn M face LOD in
CLOSED;**

SEQUENCE: Dance goes thru twice. Second time
thru W Twirl to BUTTERFLY M facing WALL
for Ending.

Ending:

- 1-5 **Side, Touch, —; Side, Touch, —; Twirl
Vine, 2, 3; Thru, Side, Close; Apart,
Point, —;**

ANGLETON SPECIAL

By Riley Mogford, Angleton, Texas

Heads square thru four hands
Swing thru, boys run right
Boys circulate, wheel and deal
Swing thru, boys trade
Boys run, bend the line
Pass thru, wheel and deal
Swing thru in the middle
Turn thru
Left allemande

CURLI-SPIN

By Cliff Long, Mars Hill, Maine

Heads square thru four hands
Curlique with the outside two
Spin chain thru
Centers only circulate
Boys run right
Star thru
Pass to the center
Centers pass thru
Curlique with the outside two
Spin chain thru
Centers only circulate
Boys run right
Slide thru
Pass thru, trade by
Left allemande

SINGING CALL*

MUCH OBLIGED

By Dick Houlton, Stockton, California

Record: Hi-Hat #422, Flip Instrumental with
Dick Houlton

OPENER, MIDDLE BREAK, ENDING
All four ladies chain
Turn the ladies there
Join hands circle left
Go movin' round the square
Ladies center men sashay
Circle left and then
Ladies center men sashay
Circle left again
Then you allemande your corner
Weave around the ring
Wind in and out meet and promenade
Now look up and say I'm so much obliged
Good morning Lord much obliged
FIGURE:

One and three lead to the right
Circle round the track
Head men break make a line
Dance forward up and back
Pass thru a wheel and deal
Double pass thru reverse the pass
Center two swing thru
Now turn thru and then
Swing the corner maid
Left allemande come back promenade
Now look up and say I'm so much obliged
Good morning Lord much obliged

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

CONTRA CORNER

QUIET CONTRA

By Ed Gilmore

Formation: 1-3-5 crossed over and active

Record: Lloyd Shaw #189 (Flip called by Bruce Johnson)

— — — —, Face your corner, do sa do
— — — —, Same girl swing and whirl
— — — —, Face across, right and left thru
— — — —, — — And a right and left back
— — — —, — — Two ladies chain
— — — —, — — Chain back
— — — —, — — Slow square thru
1, 2, cha, cha, cha; 1, 2, cha, cha, cha;
1, 2, cha, cha, cha; 1, 2, and you do sa do

ONE FOR TODAY

By Darrell Hedgecock, Anaheim, California

Heads spin the top

Pass thru

Swing thru

Ends fold

Peel off

Tag the line

Cloverleaf

Centers swing thru

Centers trade

Pass thru

Box the gnat

Right and left grand

TAKE A GOOD LOOK

The movement discussed by Barbara and Joe this month is a simple fun one called Zoom. Check page 18 for their comments and then try these examples.

Heads star thru, zoom

Centers right and left thru

Zoom

Centers pass thru

Left allemande

Heads right circle to a line

Pass thru, wheel and deal

Double pass thru, zoom

Lead couple left, next pair right

Star thru, pass thru

Left allemande

Four ladies chain three quarters

Heads right and make a line

Pass thru, wheel and deal

Double pass thru, zoom

Centers in cast off three quarters

Pass thru, wheel and deal

Double pass thru, zoom

Centers in cast off three quarters

Pass thru, tag the line

Face right, couples trade

Wheel and deal, pass thru

U turn back

Left allemande

Heads lead right and circle to a line

Pass thru, wheel and deal

Double pass thru, zoom

Cloverleaf and zoom

Double pass thru

First two left, next pair right

Half square thru, trade by

Square thru three quarters

Left allemande

Heads lead right and circle to a line

Star thru, pass thru

Outsides zoom, others partner trade

Cloverleaf

Zoom and pass thru

Swing thru, boys trade

Turn thru

Left allemande

Sides flutter wheel and sweep a quarter

Zoom and turn thru

Left swing thru

Boys run left

Pass thru U turn back

Flutter wheel and sweep a quarter

Pass thru, insides zoom

All swing thru

Turn and left thru

Rollaway and box the gnat

Change hands, left allemande

SINGING CALL*

MR. FIDDLE MAN

By Harry Lackey, Greensboro, North Carolina
Record: Kalox #1138, Flip Instrumental with

Harry Lackey

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade

Go walking round the ring

Back home you go and

Swing your man and then join hands and

Circle to the left around that town

Left allemande and

Then you'll weave that ring

Say Mr. Fiddle Man

Strike up that fiddle band

Do sa do and promenade

Please play that song again

Just like you did back then

When she was here and she was mine

FIGURE:

Heads pass thru

Do a partner trade and then

Lead right and circle to a line

Go right and left thru and

Then you'll roll a half sashay

Pass on thru and tag the line (face in)

Slide thru and

Square thru three quarters round you do

Swing the corner promenade

Please play that song again

Just like you did back then

When she was here and she was mine

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

DOUBLE PASS AND BANG

By Trent Keith, Memphis, Tennessee

Head ladies chain
Sides lead right circle to a line
Right and left thru
Pass thru
Wheel and deal
Double pass thru
First couple partner trade
Left allemande

SMOOTH FLIGHT

By John Ward, Alton, Kansas

Heads square thru four hands
 Pass thru
 Partner tag
 Bend the line
 Half square thru
 Trade by
 Pass thru, partner tag
 Bend the line
 Half square thru
 Trade by
 Left allemande

AROUND ONE TO A LINE

By Jeanne Moody, Salinas, California

One and three star thru
Square thru three quarters
Split two and
Around one to a line
Pass thru, wheel and deal
Centers pass thru, split two
Around one to a line
Pass thru, wheel and deal
Centers do sa do, swing thru
Girls trade, turn thru
Allemande left

CURLEY SCOOTER

By Chuck Besson, Alexandria, Virginia

Heads square thru
 Curlique, make a wave
 Scoot back
 Centers trade, centers run
 Couples circulate
 Wheel and deal
 Curlique, make a wave
 Scoot back
 Centers trade, centers run
 Couples circulate
 Wheel and deal
 Pass thru, trade by
 Curlique, make a wave
 Scoot back
 Centers trade, centers run
 Couples circulate
 Wheel and deal
 Curlique, make a wave
 Scoot back
 Centers trade, centers run
 Couples circulate
 Wheel and deal
 Pass thru, trade by
 Left allemande

Sashay Thru, featured in Take a Good Look for June, 1971, is the subject for the following three dances submitted by Dick Taylor of Hounslow, London, England.

**Head couples sashay thru
Wheel and deal to face those two
Star thru, pass thru
Allemande left**

Head couples rollaway
Then square thru four hands around
Sashay thru the outside two
Face your partner star thru
Tag the line out
Wheel and deal
Centers pass thru
Right and left thru the outside two
Allemande left

Sides rollaway half sashay
Heads square thru four hands
Sashay thru the outside two
Tag the line out
Cast off three quarters
Star thru across from you
Sashay thru
Wheel and deal
All four ladies chain across
Allemande left

SINGING CALL*

SOMEONE LIKE YOU

By Skip Stanley, Garden Grove, California
Record: Bogan #1250, Flip Instrumental with
Skip Stanley.

OPENER, MIDDLE BREAK, ENDING
Walk around your corner see saw own
Join hands and circle left
Go round the ring you roam
Reverse then go single file my friend
Girls roll out and
Backtrack one time and then
Turn thru and
Go left allemande
Do sa do and promenade that land
Wherever you go I want you to know
It takes someone like you
To love someone like me

FIGURE:
Heads square thru four hands you go
To that outside pair
Right and left thru you know
Star thru pass thru
Bend the line my friend
Right and left thru turn that girl
Slide thru and then
Do sa do around that corner swing
Left allemande promenade that ring
From the rocky mountains to
The shores by the sea
It takes someone like you
To love someone like me

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

SQUARE DANCE SPECIALTIES by

THE SETS IN ORDER
AMERICAN
SQUARE DANCE
SOCIETY



BINDERS

Preserve your Sets in Order magazines. Each binder holds 12 issues and includes rods to hold the magazines in place. It is made of a colorful, red leatherette that makes a smart appearance on your book shelf. **\$2.50** postpaid

VELCO

Slo-Down for slippery floors; Spee-Dup for sticky floors. No Dust—No Paraffin—No Abrasives. 16 oz. can Slo-Down or 16 oz. can Spee-Dup. **\$2.75** plus 50c postage (USA) **\$3.15** plus \$1.00 postage (Canada).



PROMOTION LEAFLET

To get people interested in square dancing is just half the job. Answering their questions and hopefully getting them into a learner class is the ultimate aim. Copies of this flyer are available in lots of **100 for \$2.00**. Special quantity prices for lots of 1,000 or more on request.



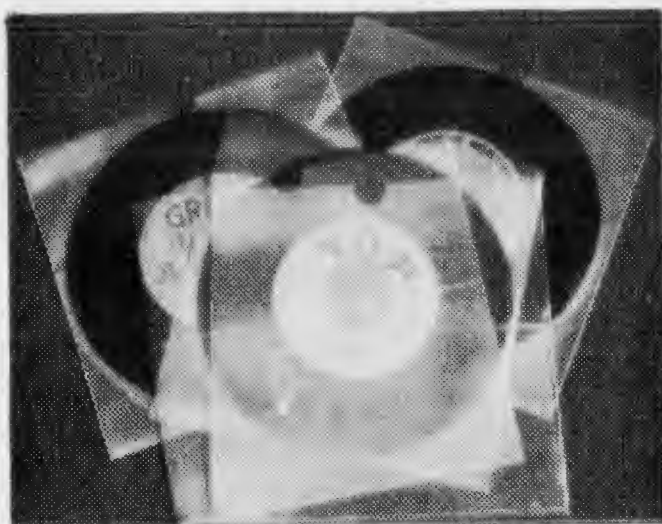
FRIENDLY NAME TAGS

For your guests at your club dances or for everyone at a festival or special dance. Choose from the two designs (A or B) printed on a colorful stock. Minimum order of the same design, **100 for \$2.75** postpaid.



WEAR A RECOGNITION PIN

(Square Dancers or Round Dancers) Beautiful little black and silver double-linked squares or rounds identify you as a square or round dancer. Safety clasp included. **\$2.25** ea.



PLASTIC RECORD SLEEVES FOR 7" RECORDS

Keep your records clean in see through high quality durable heavy duty plastic sleeves.

\$8.50 per 100
Postpaid

RECRUITING HELPS

Display posters on light cardboard help publicize your starting class #1 POSTER 8 1/2" x 11" in 2 colors — **12 for \$1.50** #2 POSTER 8 1/2" x 11" — **12 for \$1.00** (1 color) A good size for store windows and bulletin boards POSTCARDS — 5 1/2 x 3 1/4 A replica of the "join in" poster for mailing to prospects for your Beginners Group.



100 for \$2.25

The Sets in Order AMERICAN SQUARE DANCE SOCIETY MEMBERSHIP APPLICATION AND ORDER FORM

462 North Robertson Boulevard • Los Angeles, California 90048

Please send me SQUARE DANCING for 12 months. Enclosed is my membership fee of \$5.00 to The SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

NAME _____

ADDRESS _____

New ☐ Renew ☐ CITY _____ STATE _____ ZIP _____

This is an order for

Binders _____
Name Tags _____
S/D Recognition Pins _____
R/D Recognition Pins _____
Plastic Record Sleeves _____

QUANTITY

Velco SloDown _____
Velco Speedup _____
Promotion Leaflets _____
Posters # 1 (2 colors) _____
Posters # 2 (1 color) _____
Postcards
(Min. order of 100) _____

QUANTITY

Calif. add 5% Sales Tax

Total Amount
(Enclosed)

\$ _____

MODERN ALBUMS FOR SCHOOLS
"THE FUNDAMENTALS OF SQUARE DANCING"

LP 6001, Level 1 LP 6002, Level 2 LP 6003, Level 3
 (created by Bob Ruff and Jack Murtha)
 Sets In Order Label

Excellent for schools, church and youth groups, or home practice. These long play albums contain 66 movements of the Basic Program of Square Dancing. Each is complete with lesson plans, pictures, and description of all moves. Send for descriptive literature. \$5.95 each. (Calif. add 5% sales tax.)

BOB RUFF — 8459 Edmaru Avenue
Whittier, Calif. 90605



A BRUCE JOHNSON
 PRODUCTION

NEW RELEASE

PULSE SDS - 1008
"SLOW BOAT TO CHINA"

Called By: Jim Mayo
 (Magnolia, Mass.)



JIM MAYO

HAVE YOU TRIED THESE ROUNDS

PULSE SDR - 501

"THE BEST MAN"

(The Parrots)

"CALL ME DARLING"

(The Johnsons)

Waltz R.O.M. Level

Distributed by Corsair-Continental Corp.
 1433 Mission Blvd., Pomona, Calif. 91766

**CALLER
 of the
 MONTH**



Bob Bennett—Valdosta, Georgia

A NATIVE OF GEORGIA, Bob Bennett began his square dancing career in 1957, graduating from a class in Hinesville, Georgia. His interest in calling came about because of his love for Country Music—the square dance language was a bit different which made it challenging.

Bob has been calling for approximately 12 years and has taught many classes during that period. He records on the Longhorn label and has several recordings to his credit. Time permitting, Bob travels all over the country and has called at many festivals, conventions, jamborees, clubs, and one night stands.

One of Bob's greatest joys is the organization of the Jekyll Island Square Dance Jamboree on Jekyll Island, Georgia. This event is held in August and is in its ninth year. Among other pleasures, he has entertained on stage with Grand Ole Opry and national recording artists in the Country Music field.

Bob Bennett is also very active in association work. He helped to organize the Dixie Federation of Dancers and the Dixie Federation Callers Association. He is liaison officer for the Florida Callers Association and has been a member of that organization for a number of

CALLERS



For all your
 Releases....

PHONE

(914) 297-3230 Day or Night

BETTER THAN THE BEST
 "APPROVAL" SERVICE

SPEED +
 IS THE PITCH!!

✓ **Quality**
 IS THE SCORE!!



ANHURST's TAPE AND RECORD SERVICE

P.O. BOX 3290

POUGHKEEPSIE, N.Y., 12603

years. He is also a charter member of the recently organized Georgia Square Dancers Association and the Georgia Callers Association.

Bob and his wife, Vivian, live in Valdosta, Georgia, with two daughters, Terry and Debbie, and they have a son, David, who resides in Atlanta. His present position is Personnel Assistant with Civil Service at Moody Air Force Base. He is an active church member and enjoys working in the community, teaching and calling, working with people. He especially enjoys traveling with his Belles and Beaux square dance club to the nursing homes in the area once a month to entertain the patients. Bob and his club members call it a "Tithing of Time."

Bob's sincere hope is that square dancing will continue to grow and folks will participate in this, one of the few sober family type recreations left in our society.

(LETTERS, continued from page 3)

—that in the next issue of his "Cowboy Dances" he was going to change the Do Si Do. The class all met the next morning and he told the class about his plans. The ones who had been in the class the year before rose in revolt, led by Henry Graff . . . Each claimed that they would have to do all of their teaching over. Shaw threw up his hands and said let it stay as written in the book. Thus he kept on using Do Paso for Do Si Do as written in Herb Greggerson's "Blue Bonnet Calls" book (called Do-Paso). Dr. Shaw claimed that the Northern version was far too complicated and I believe it for the Do-Paso is used much more.

E. O. Rogers
Dallas, Texas

E. O. Rogers holds a very special place in the history of Texas square dancing. The story goes

FREE CATALOG

Send for colorful 96-page catalog!
Slippers, Boots, Dresses, Accessories.
Complete Western Wear.

Jack & Wally
SINCE 1919
RANCHWEAR

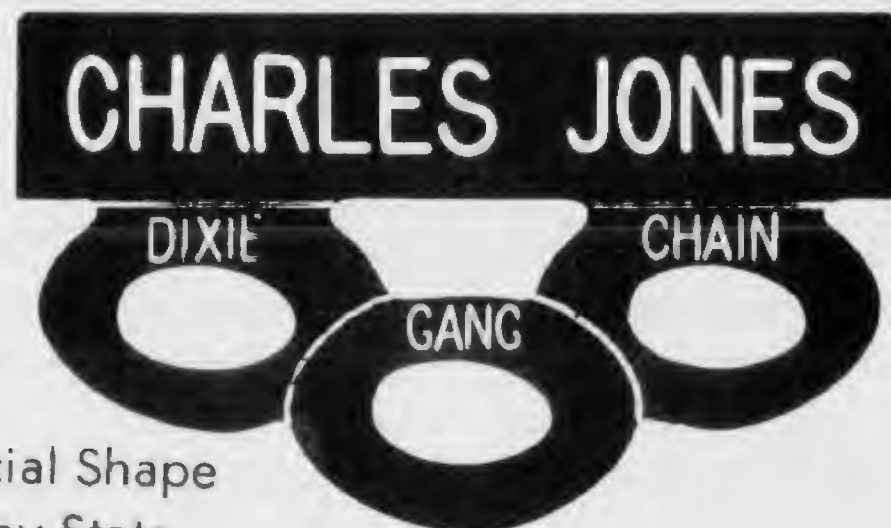
Dept. S
62 E. 2nd So.
Salt Lake City,
Utah 84111

READ THIS BADGE ACROSS THE SET!



Outstanding engraved plastic badges
with raised cut-outs — Only \$2.00

Plastic available in various colors.
Thin plastic for glue-ons—MANY COLORS



Special Shape
or any State
\$2.00

DESIGN BADGES \$1.50



◇ \$1.00

Name
Only
90¢

ALL BADGES HAVE SAFETY CLASP PIN
WE PAY POSTAGE

Send for brochure . . . FREE sample

BLUE ENGRAVERS
315 SEVENTH ST., SAN PEDRO, CALIF. 90733

5% Sales Tax on Calif. orders

scope records PRESENTS

SC 566

"FOR LOVE"

Caller: Jeanne Moody
Salinas, Calif.

SC 567

"WHAT DO YOU SAY"

Caller: Mac McCullar
San Luis Obispo, Calif.

Recent Releases

- SC 565 Katy's Dream (Yodel number)
- SC 564 Let Me Call You Sweetheart
- SC 563 Ramblin Rose
- SC 562 I'll Take Care Of Your Cares
- SC 561 Now They Call Her May
- SC 560 Most Of All A Friend
- SC 559 Nobody Till Somebody Loves You

Hoedowns to Swing By

- SC 313 Katy/Bubbles
- SC 312 San Luis Ramble/Handy
- SC 311 Ruby/Ruby's Fiddle

P.O. BOX 1448, SAN LUIS OBISPO, CA 93401

Mana of Hollywood

STYLE #100

A BIKINI!! of Nylon Tricot with rows of lace. Popular colors and in all sizes.

\$5.95



STYLE #200



VERY NARROW WAISTBAND
Full petticoat, trapeze type, with small yoke, adjustable. Light at waist with four full baby horsehair skirts and lined.

\$29.95



WRITE FOR
A FREE CATALOG



We recommend Shaklee's Basic-H for cleaning fine washables

CALIF. ONLY: 5% sales tax, OTHER STATES: 75¢ ship/handl.
plus 50¢ ship/handl. chg. Out of USA: \$1.00 ship/handl.

2932 ROWENA AVE. • PHONE: (213) 664-8845
HOLLYWOOD, CALIF. 90039

back to a time, a number of years ago, when E. O. attended one of Shaw's classes and like the others, picked up two "new" calls. One was All Around Your Left Hand Lady, See Saw Your Pretty Little Taw. The other was Allemande Thar. Upon returning to Dallas, E. O. decided he would use the Allemande Thar figure first and introduced it to all his dancers. Then, perhaps six months later he brought out his notes and decided it was time to teach the All Around and See Saw. Because of the lapse of time and the sketchiness of his notes he presented the figure completely in reverse (pass left shoulders with your corner—pass right shoulders with your partner). As a result, for a number of years all Texans danced the All Around and See Saw movements completely opposite to the rest of the world. The variation has since been changed but oldtime Texas square dancers still like to think that their way is the best!—Editor.

Dear Editor:

In one of our beginner classes this year we have three exchange students—a boy from Denmark, a girl from Belgium, and a girl from Portugal. When one of them asked for a record or something they could take home with them to remember square dancing we could think of nothing better than one of your (PREMIUM RECORD) LP's.

Dean and Jean Nelson
Bainville, Montana

Dear Editor:

The things we enjoy most in Sets in Order (SQUARE DANCING) are the listing of the three star records, also "Take a Good Look" with Barbara and Joe and any of the newer movements. As we live a hundred miles from the nearest workshop, this is the only way we have to take the new movements to our clubs. Keep up the good work, as we enjoy Sets in

We dance
with
the



CLUB
NAME

PERSONALIZED LICENSE PLATES WITH YOUR CLUB INSIGNIA AND COLORS, DESIGNED TO MATCH YOUR BADGE . . . ONLY \$1.25 EA. IN QUANTITY OF 25 OR MORE.

For full details send A & D LICENSE PLATES
self-addressed stamped 1413 MOSS ST.
envelope to: NEW ORLEANS, LA. 70119

FIRST CARIBBEAN



SAN JUAN, PUERTO RICO
SEPT. 17 THRU 23, 1973

JOIN US . . . 3 Full Days of Workshop
and Dancing

Bob Page will M.C. and Call
Plus Other National Callers

Sponsored by:
Square Dancing
Federation
of Puerto Rico
Box 122
Carolina, P.R.
00630

SQUARE DANCE FEDERATION OF PUERTO RICO

Box 517
Arebo, P.R. 00612

PRE-REGISTRATION APPLICATION FORM

Name _____

Address _____

We are interested in attending the 1st Caribbean Round-up,
from September 17th through 23rd, 1973. Please send me
more information.

Order (SQUARE DANCING) very much.

Pert Wiggins
Manor, Sask., Canada

Dear Editor:

I'm a caller in the El Paso area and I'm
ordering SQUARE DANCING for my new
club president. I firmly believe that if all the
square dancers read SQUARE DANCING ev-
ery month, square dancing would be a lot
better. The pun was accidental, but true. I
would like to encourage other club callers to do
likewise. Where else can a new club officer,

usually a relatively new dancer, get the wealth
of information contained in your magazine
each month? I've been a member over ten
years and couldn't do without it. Keep up the
good work.

Jim Fennell
El Paso, Texas

Dear Editor:

I'm not sure whether I disliked the cover of
the February issue of SQUARE DANCING
more because of its silliness or its leering qual-
ity, but I found it in poor taste. Are you the

The BASIC MOVEMENTS of Square Dancing

BASICS 1-50



25¢ each
\$15.00 per 100
Postpaid

BASICS 1-50

With this new edition, each dancer armed with his
own copy, can refer to the Description, Styling
Notes, and Illustrations as his class progresses.
Callers will find that this handbook follows basic
by basic the material contained in the Caller/
Teacher Manual for the Basic Program of American
Square Dancing.

When ordering, be sure to specify the handbook
for the Basic Program — Basics 1 through 50.

EXTENDED BASICS 51-75

The book continues on from the first 50 Basics
handbook with the basics 51-75. Callers will find
that the handbook follows the material contained
in the Caller/Teacher Manual for the Extended
Basics Program of American Square Dancing.

When ordering, be sure to specify the handbook for
the Extended Basics Program — Basics 51 through
75.

Orders may be combined for 100 quantity

Californians please add 5% Sales Tax

Available from your Square Dance Dealer OR

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

462 NORTH ROBERTSON BOULEVARD

LOS ANGELES, CALIFORNIA 90048

EXTENDED BASICS 51-75



25¢ each
\$15.00 per 100
Postpaid



Mike Tromley

NEW RELEASES

PIO-112

"ONE MORE TIME"

Called by: George Gowdy

George Gowdy



PIO-113

"DOMINIQUE"

Called by: Mike Tromley

"CHAMPAGNE"

Jack Livingston

Called by: Jack Livingstone



SQUARE TUNES
RECORDS

P.O. Box 274, CELINA, TENN. 38551 • (615) 243-2121

same people who objected so vigorously to having square dancing associated with beer drinking? While I am writing to you, I would like to say that I share the concern of Mary Ann Smith (letter in the same February issue) about religious tunes being used for singing calls. The basic issue, I believe, is one of exploiting religion for commercial advantage—another breach of good taste, if not worse.

Robert J. Tiews, Jr.

Plaistow, New Hampshire

We haven't the foggiest idea what in the world

would make the picture of a pretty girl hugging a book about square dancing objectionable and "in poor taste." I can assure you that this was not our intention in presenting it. Sometimes we are more proud of one cover than another, but we would never put out a cover that we felt would in any way cast a bad light on square dancing.—Editor.

Dear Editor:

Enjoyed Howard and Cora Bergh's letter in January SQUARE DANCING. We thought we were just getting old and crotchety because

OUR OWN DIXIE DAISY TRAVELING BAG



An unusually versatile and attractive garment bag of exceptionally strong, lightweight vinyl. It features a diagonal zipper for easy access, a convenient accessories pocket and even a little see-through window.

Two sizes, 24" x 40" for men, 24" x 50" for ladies, in bold, bright red, white, and blue.

We're very pleased with this handsome bag, we think you will be, too. We hope you'll try it at only **\$1.75** for the men's, **\$2.00** for the lady's postpaid.

Maryland residents add 4% Tax

Please send check or money order to:

DIXIE DAISY • 1355 Odenton Rd., Odenton, Md. 21113

(DEALER INQUIRIES WELCOME)

We carry a complete line of square dance apparel & western wear

we, too, dislike some of the "frills" now in vogue. We were taught to "stand tall, keep your steps small, and dance on the beat of the music." Some of our newer dancers are acquiring bad habits, too. They do a strange looking "scoot" movement on a grand square; they "sway to and fro" on a do sa do; they play "patty cake" all around the square on a grand right and left; they twirl when there is no time or place for it, etc. Styling is woefully lacking. Another thing that bugs me is the thing called "Yellow Rock." If, at the end of a tip the caller says "Yellow Rock, if you care

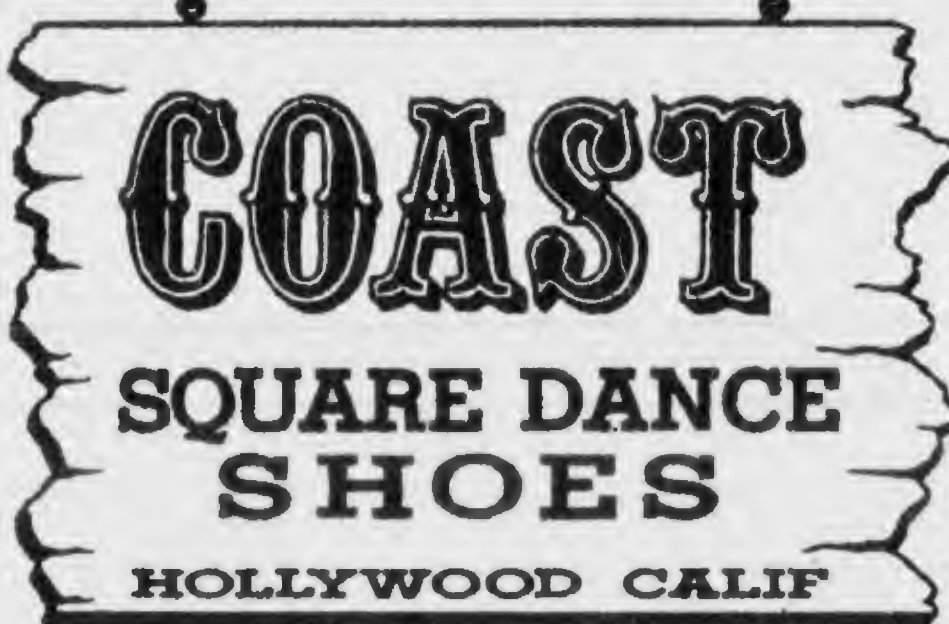
to" you are supposed to hug your corner. Now that *can* be OK, depending on who your corner might be, but is it square dancing? Aw, come on now! We enjoy Joe and Barbara, the "smoother dancing" poster, the Dancers Walk-thru—in fact we enjoy SQUARE DANCING so much. It seems to get better and better.

Bill Beeson

Hardy, Arkansas

We don't know where some of these oddball styling eccentricities come from, but they seem to pop up all over. We have seen a couple in recent weeks that we hope will disappear before they have an opportunity to leave the area. If

For Your Square Dancing Pleasure



DON'T BE FOOLED BY INFERIOR IMITATIONS! SQUARE DANCERS WHO KNOW, LOOK TO COAST FOR SUPERIOR QUALITY AND COMFORT. COAST, MADE BY SHOE-CRAFTSMEN FOR THE SQUARE DANCER.



AVAILABLE AT ALL FINER SQUARE DANCE AND WESTERN STORES — OR WRITE FOR THE DEALER NEAREST YOU.

LOOK FOR YOUR FREE "SQUARE DANCING IS FUN" DECAL IN YOUR NEXT PAIR OF COAST SQUARE DANCE SHOES.



RINGO
ONE OF THE MANY STYLES THAT MAKE COAST THE NATION'S No. 1 SQUARE DANCE SHOE.

COAST BALLET MFG. CO., INC.

5100 Santa Monica Blvd.
Hollywood, California 90029



Order by Mail from Dancers Corner

PETTICOATS Tricot yoke. Outer skirt nylon baby horsehair, under skirt nylon sheer. Asst. colors. Sizes S-M-L. \$8.50, \$12.00, \$18.00, according to fullness. Add \$1.00 for postage.

PETTIPANTS Batiste, mid-thigh, rows of shirred lace. Asst. colors. S-M-L-XL. \$6.50. Add 75¢ for postage.

RINGO DANCE SHOES Elastic throat, inset strap joined by elastic ring. Cushion inner sole. 1/2" heel. White, black, silver, gold and colors. M or N widths.

MEN'S WESTERN SHIRTS No-iron. Wide selection in white and colors. 14 1/2 to 18. \$9.98. Add \$1.00 for postage.



Descriptive Brochure on Request
2228 Wealthy Street, S.E.
Grand Rapids, Michigan 49506
PHONE 616-458-1272

enough people are concerned, perhaps some of this will change.—Editor.

Dear Editor:

Our attention has been drawn to a letter from Paul Troy that you published in your January, 1973 issue. It states that a good dedicated square dance caller is needed in the Jensen Beach-Stuart area. My husband, Jack Hosken, a good dedicated caller, has settled in this area and is calling regularly four nights a week. . . . He has been establishing himself

in this area for the past four years. . . . We sure would appreciate your correction of the statement.

Betty Hosken
Stuart, Florida

Perhaps this will set the record straight.
—Editor.

Dear Editor:

Thanks for the nice review on page 19 of the January issue and for the extra copy to draw my attention to it. We returned from a

JOIN THE CAMPAIGN

HELP TO MAKE SQUARE DANCE WEEK 1973 A SUCCESS!



These specially designed posters and bumper strips will help your area to focus attention on this great American activity. Place posters in store windows, on bulletin boards, on shop counters and in any well-spotted location.



SQUARE DANCE WEEK POSTERS (8 1/2" x 11")

On sturdy poster board in one color ink

12 —	\$ 1.25
50 —	3.00
100 —	4.00
1000 —	25.00

SQUARE DANCE WEEK BUMPER STRIPS (4" x 12")

On durable chromecoat white stock—self-adhesive in one color ink

Each	15c
12 —	\$ 1.45
50 —	4.00
100 —	6.25
1000 —	35.00



* Order from:
**THE SETS IN ORDER
AMERICAN
SQUARE DANCE
SOCIETY**

462 No. Robertson Blvd.
Los Angeles, California 90048

OTHER DATES, in place of those shown, with minimum order of 1000 Posters — or minimum order of 1000 Bumper Stickers

CAL GOLDEN SQUARE DANCE TOUR

Cal will be calling in the following cities:

MAY

- 4 Winamac, Indiana
- 5 Winchester, Indiana
- 10 Lawton, Oklahoma
- 11 Andrews, Texas
- 12 El Paso, Texas
- 16 Indio, California
- 18 Tucson, Arizona
- 19 Albuquerque, N.M.
- 22 San Antonio, Texas
- 25-27 Spring River Fest.
Cherokee Village, Ark.
- 31 Ft. Bragg, N.C.

JUNE

- 1 Shelby, North Carolina
- 3 2-5 Wksp., 7-10 Dance

Battle Creek, Michigan

- 5 Lansing, Michigan
- 8, 9 Festival, London,
Ontario, Canada
(Trail-Dances to 22nd
N.S.D. Conv.)
- 11 Louisville, Kentucky
- 13 Hot Springs, Arkansas
- 15 Abilene, Texas
- 16 Lubbock, Texas
- 19 Albuquerque, N.Mex.
- 21 Alamosa, Colorado
- 22 Pueblo, Colorado
- 23 Denver, Colorado
- 24 Cheyenne, Wyoming
- 26 Robertson, Wyo.

28-30 22nd National SDC
Salt Lake City, Utah

JULY

- 6, 7 Colorado Springs, Colo.
- 12 Trail Dance, Jekyll
Island, Georgia
- 13, 14 Jekyll Island, Ga.
- 16 Miami Beach, Florida
- 18 Tampa, Florida
- 20 Pensacola, Florida
- 21 Meridian, Miss.
- 22-27 Callers Course
Hot Springs, Arkansas
- 28 State Convention
Little Rock, Arkansas

CAL GOLDEN'S CALLERS COLLEGES

July 22-27 New Callers
August 12-17 New Callers
August 19-24 Experienced
Callers. This week is full.
Stand-by registration only.



For open dates write: **SHARON GOLDEN** • P.O. Box 2280, Hot Springs, Ark. 71901 (501) 624-7274

month long trip to Mexico. . . when I saw the extra copy of SQUARE DANCING I knew something exciting had happened. The interval between our return from the trip and the time the magazine appeared has seen many orders arrive. . . and like square dancers themselves, the letters are friendly, not just plain and simple orders. . . Altogether, it has been a very nice experience.

Mrs. John Rathbun
Chairman, Recipe Book Committee
Oregon Fed. of S/D Clubs

Dear Editor:

We are still avid square dancers and enjoy "Sets in Order" (SQUARE DANCING) each month, but would like to share our old numbers with some new dancers. We have full sets by the year from January 1965 to December 1972 (or 8 years). Anyone wishing part or all of them may have them by telephoning (714) 797-6476 or writing to

Bob and Zella Fowler
12931 2nd St. Space 81
Yucaipa, Ca. 92399

ANNOUNCING THE NEW

Royal Canadian Record Co.

The Best in Square Dance Music

OUR FIRST GREAT SINGING CALL

RC 00901 "SQUARE DANCING GAL"

Written and Called by **PENTICTON PETE** (the mystery caller)

GUESS who the Mystery Caller is and win valuable prizes.

\$100.00 cash prize. First 10 correct winners eligible. Many other prizes.
Entry coupon attached to breakdown cue sheet of the record
Square Dancing Gal RC 00901. Limited time only.

RC 00902 "CANADIAN ROMP"/"SLUSHING ALONG"

Hoedowns with the Beat for You

NOTE! We have purchased the rights to **Bingo Waltz WL 1R** from another company, and now have it available. This is the Beginners and one night stand Round Dance Waltz, written with cues by Bill Castner. All Dealers and Distributors that have this on order and did not receive your order please re-order thru us and you will have Bingo Waltz at once. Order Bingo Waltz RC 1R.

U.S.A. RESIDENTS
mail orders to:

ROYAL CANADIAN RECORD CO.
P.O. Box 4723
Hayward, Calif. 94540

CANADA RESIDENTS
mail orders to:

ROYAL CANADIAN RECORDS
c/o **DANCE CRAFT, 3584 E. Hastings**
Vancouver 6, B.C., Canada

LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Marvin Franzen.

★ ARIZONA

CLAY'S BARN
P.O. Box 2154, Sierra Vista 85635

★ CALIFORNIA

PHIL MARON'S FOLK SHOP
1531 Clay Street, Oakland 94612

NANCY SEELEY'S RECORDS FOR DANCING
P.O. Box 5156, China Lake 93555

ROBERTSON DANCE SUPPLIES
3600—33rd Avenue, Sacramento 95824

★ CANADA

DANCE CRAFT
3584 E. Hastings, Vancouver 6, B.C.

GERRY HAWLEY RECORDS
34 Norman Crescent, Saskatoon, Sask.

THE SQUARE DANCE POST
833 Stafford Dr., Lethbridge, Alberta

★ COLORADO

S. D. RECORD ROUNDUP
957 Sheridan Boulevard, Denver 80214

★ FLORIDA

MARMAC SPECIALTIES
2730 Stanwood Av., Jacksonville 32207

★ GEORGIA

EDUCATIONAL RECORD CENTER
151 Sycamore St., Decatur 30031

★ ILLINOIS

ANDY'S RECORD CENTER
1614 N. Pulaski Road, Chicago 60639

★ INDIANA

B-BAR-B SQUARE DANCE APPAREL
& RECORDS
1538 Main St. (Speedway)
Indianapolis 46224



SINGING CALLS

DON'T SHE LOOK GOOD — Lightning S 5013
Key: A Tempo: 128 Range: HC Sharp
Caller: Dewayne Bridges LA
Synopsis: (Break) Four ladies promenade — back home and swing — join hands circle left — left allemande — do sa do — men star right — left allemande — promenade. (Figure) Heads promenade halfway — down the middle do sa do — square thru — with sides right and left thru — pass thru — trade by — corner swing — promenade.
Comment: Country western tune with good accompaniment from Piano, Banjo, Bass, Trumpet and Guitar. Easy action pattern that bounces right along. Rating: ☆☆☆

THE EASY WAY — Gold Star 706
Key. A and B Flat Tempo: 132 Range: HC
Caller: Cal Golden LA
Synopsis: (Break) Four ladies promenade —

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of liedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

back home swing — join hands circle left — allemande left — weave the ring — do sa do partner — promenade — swing. (Figure) One and three square thru — corner do sa do — swing thru — boys run right — tag the line — cloverleaf — girls in the lead square thru three quarters — corner swing — promenade.

Comment: Another time around for an old favorite singing tune. The Piano, Drums, Saxophone, Bass and several Fiddles are the instruments used. Good contemporary action pattern with a cloverleaf and square thru three quarters for the four girls.

Rating: ☆☆☆

SHE'S THAT KIND — Dance Ranch 615

Key: C **Tempo:** 130 **Range:** HC
Caller: Ron Schneider **LC**

Synopsis: (Break) Four ladies promenade once around inside — star thru — promenade — heads wheel around — right and left thru — slide thru — eight chain nine — allemande left corner — come back one — promenade. (Figure) One and three go up and back — rollaway half sashay — star thru — do sa do — swing thru — boys run right round that girl — couples circulate — wheel and deal — star thru — slide thru — corner swing — promenade.

Comment: A good country western style song with a nice easy beat and good flowing pattern.

Rating: ☆☆☆

MR. FIDDLE MAN — Kalox 1138

Key: F **Tempo:** 130 **Range:** HD
Caller: Harry Lackey **LE Flat**

Synopsis: Complete call printed in Workshop.

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Good Morning Country Rain	Red Boot 136
Street Fair	Jay-Bar-Kay 139
Martha Ellen	Kalox 1137
Mama Bear	Mustang 147
Soft, Sweet and Warm	Wagon Wheel 123

ROUND DANCES

Slick Chick	Hi-Hat 904
Thoroly Modern	Grenn 14164
Goodnight Irene	Hi-Hat 905
Wagon Wheel Waltz	Wagon Wheel 502
Reynard's Moon	Windsor 4751

LOCAL DEALERS

★ **KENTUCKY**

PRESLAR'S WESTERN SHOP
3111 South 4th St., Louisville 40214

★ **MASSACHUSETTS**

PROMENADE SHOP
Square Acres, Rte. 106,
East Bridgewater 02333

SUE'S SPECIALTY SHOP
S. Main Street, Topsfield 01983

★ **MICHIGAN**

B Bar B WESTERN SUPPLY
315 Main Street, Rochester 48063
MODERN SQUARE DANCE CORRAL
2017 E. Michigan Ave., Lansing 48912
SCOTT COLBURN SADDLERY
33305 Grand River, Farmington 48024

★ **MISSOURI**

DO-SAL SHOPPE
1604 W. 23rd St., Independence 64050
WEBSTER RECORDS
124 W. Lockwood, St. Louis 63119

★ **MINNESOTA**

J-J RECORD
1724 Hawthorne Ave., E.
St. Paul 55106

★ **NEW JERSEY**

DANCE RECORD CENTER
1159 Broad Street, Newark 07114

★ **NORTH CAROLINA**

RAYBUCK'S RECORD SERVICE & CALLERS
SUPPLY, Rt. 1, Box 226, Advance 27006

★ **OHIO**

DART WESTERN SHOPPE
1414 E. Market, Akron 44305
F & S WESTERN SHOP
1553 Western Avenue, Toledo 43609

★ **OREGON**

GATEWAY RECORD SHOP
10013 N.E. Wasco Ave., Portland 97220

★ **PENNSYLVANIA**

PETRELLA'S RECORD SHOP
2014 W. Darby Rd., Havertown 10983

More Dealers Follow

LOCAL DEALERS

★ SOUTH DAKOTA

SCHLEUNING'S RECORD SERVICE
Route 2, Box 15, Rapid City 57701

★ TEXAS

CEE VEE SQUARE DANCE SHOP
114 S. Western, Amarillo 79106
EDDIE'S & BOBBIE'S RECORD SHOP
8724 Tonawanda, Dallas 75217

★ WASHINGTON

DECKER'S RECORDS
E. 12425 Trent Ave., Spokane 99206
KAPPIE'S RECORD KORRAL
P.O. Box 24106, Seattle 98124
RILEY'S RANCH CORRAL
750 Northgate Mall, Seattle 98125

STORES handling square dance records are welcome to write SQUARE DANCING for information regarding a listing on these pages.



CHALLENGE

AND ADVANCED
CLUB DANCING
UPDATED 1972 EDITION

*The currently popular calls for
experienced club and high level dancers.*
by Jim Surock

A pocket size (3 1/4 x 4 1/4) 66 page reference book of the rules for the 150 most popular high level calls. Starts where the extended 75 club basics end and contains the new "Experimental 50" and the next 100 most used calls of high level dancing. A must for club dancers; for these are the calls filtering down from challenge into club dancing. If it's called at a dance, you can bet it is one of the calls explained in this book or you already know it. The pocket size and hard gloss cover makes it perfect to take to the dance for that extra confidence.
Price only \$2.00



ALSO AVAILABLE

MODERN SQUARE DANCING
SIMPLIFIED

The "How To" Book for Today's
Complete Club Dancer

Pocket size and similar to "Challenge" book above, but covers the rules and explanations of the first 75 basics and approximately 60 other calls and commands encountered in club level dancing. An ideal gift for the graduate and the student.

Price only \$2.00 or order both books for only \$3.50
from: JIMCO

Dept. 2D 6210 S. Webster Ft. Wayne, Ind. 46807

Comment: Good tune with a lot of life. Full instrumental with Guitar, Xylophone, Banjo, Trumpet, Piano, Drums and Bass. The action pattern moves right along. The melody stays a little on the high side in range.

Rating: ☆☆☆

DANCING IN VICTORIA — Top 25270

Key: B Flat Tempo: 132 Range: HD
Caller: Wally Cook LB Flat

Synopsis: (Opener & Ending) Sides face grand slide — left allemande — weave ring — meet own promenade home (Middle break) Allemande corner — swing own — promenade — girls keep going — boys turn in — star by right twice around — meet own do paso — roll promenade partner home. (Figure) Heads up and back — square thru four hands — meet outside two do sa do full around — swing thru — boys run to right — couples circulate — wheel and deal — inside arch — dive thru — pass thru — swing corner — promenade home.

Comment: A good Australia oriented marching tune with fine Banjo, Accordion and Bass accompaniment. The easy action pattern with a grand slide should make it good for any dance level.
Rating: ☆☆☆

MUCH OBLIGED — Hi-Hat 422

Key: D Tempo: 128 Range: HB
Caller: Dick Houlton LA

Synopsis: Complete call printed in Workshop.

Comment: This one could be a good one with fine music, a nice dancing beat and well timed pattern. The movement "reverse the pass" is easy to explain to dancers.

Rating: ☆☆☆+

BLACK MAGIC — Jay Bar Kay 142

Key: D and E Flat Tempo: 128 Range: HC
Caller: Ken Anderson LA

Synopsis: (Break) Allemande corner — turn partner by right — men star left one time — turn partner right once around and little more — those ladies promenade — do sa do partner — left allemande — come back and promenade. (Figure) Heads lead right

GREENWOOD RECORDS

Presents

9001—"HELLO DOLLY"

Called by: LES ROBERTS

9002—"IT'S BEEN A LONG LONG TIME"

Called by: LES ROBERTS

9003—"THE LAST WALTZ"

Round Dance with Cues

9004—"WALKIN' MY BABY"

Caller: LES ROBERTS

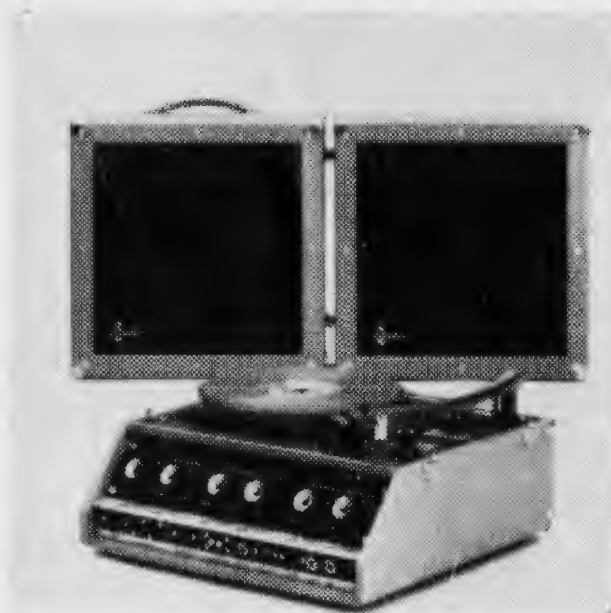
9005—"DO YOU MIND"

Caller: STAN TREFREN

Distributed by Corsair-Continental Corp.

1433 Mission Blvd., Pomona, California 91766

NEWCOMB P.A. SYSTEMS for Every Purpose
CAN BE PURCHASED WITHOUT A DOWN PAYMENT, WITH APPROVED CREDIT



TR 1640M-HF2
\$314.50

Write for Brochure
 and
 Select Your Choice

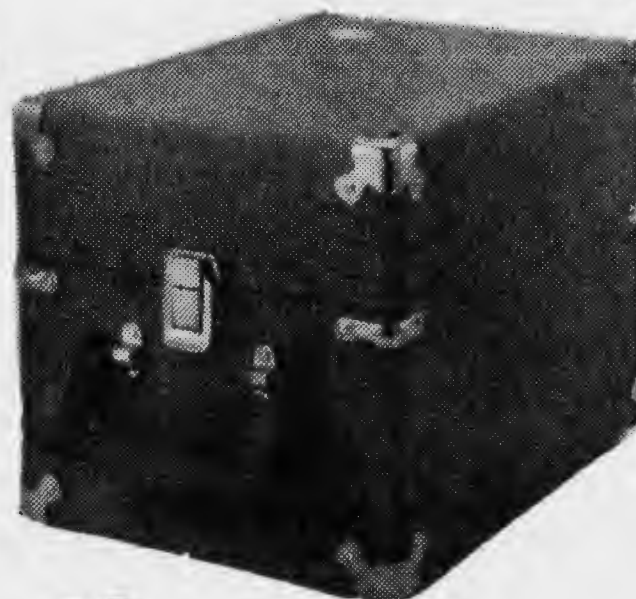
TERMS
 for
 Your Convenience

USED
P.A. SYSTEMS
AVAILABLE

All Prices
 F.O.B. Houston

NEWCOMB RECORD CASE

Holds 120 of 45 rpm records.



\$14.95
 Postage \$2.00



"E2-A"

NEW VOLUME CONTROL

New Mike Control, does away with the bulk of the old control, pot is mounted in the mike itself and the cord is wired into the mike and control, no extra needed. You can send us your mike and we will rewire it with the new control for **\$40.00** plus \$1.50 postage and insurance.



REGULAR VOLUME CONTROL

\$27.50
 plus \$1.50 postage

MIKE COZY

Holds and protects any microphone up to 10 1/2 inches long. Plus 20 feet of cable. Multiple seams finished with vinyl welt. Durable, heavy-gauge Naugahyde exterior.



\$5.95
 plus 75¢ mailing

LATEST RELEASES on these OUTSTANDING LABELS

BLUE STAR

LP ALBUMS:

- 1024 — Blue Star presents Dave Taylor calling in Stereo
- 1023 — Marshall Flippo Calling the Kirkwood LP in Stereo
- 1022 — Al Brownlee Calling the Fontana, Album in Stereo
- 1021 — Marshall Calls the Fifty Basics

CARTRIDGE TAPES; 8 TRACK: \$6.95 each plus 14¢ postage (12 dances on each tape)

- 1024 — Dave Taylor calling in Stereo
- 1023 — Marshall Flippo Calling the Kirkwood Tape in Stereo
- 1022 — Al Brownlee Calling the Fontana Tape in Stereo
- 1019 — Al Brownlee Gold Record Tape

BLUE STAR 45 RPM SINGLES

- 1948 — Shadow Of A Stranger
 Caller: Al Brownlee, Flip Inst.
- 1947 — Tie A Yellow Ribbon Round The Old Oak Tree, Caller: Bob Fisk, Flip Inst.
- 1946 — Song Man, Caller: Dave Taylor, Flip Inst.

- 1945 — Neon Rose, Caller: Al Brownlee, Flip Inst.
- 1944 — Black Mountain Rag, Key A; Flip Fiddlers Dream, Key G (Hoedowns)
- 1943 — Square Dance Music In My Soul
 Caller: Jerry Helt, Flip Inst.

BOGAN

- 1251 — Kansas City
 Caller: Red Donaghe, Flip Inst.
- 1250 — Someone Like You
 Caller: Skip Stanley, Flip Inst.
- 1249 — It's Four In The Morning
 Caller: Lem Gravelle, Flip Inst.
- 1248 — Back In The Race
 Caller: George Leverett, Flip Inst.
- 1247 — Games People Play
 Caller: John Johnston, Flip Inst.
- 1246 — Let Your Little Light Shine
 Caller: Dick Bayer, Flip Inst.

DANCE RANCH

- 617 — Let's All Go Down To The River
 Caller: Ron Schneider, Flip Inst.
- 616 — Someone Poured Ketchup On My Ice Cream, Caller: Barry Medford, Flip Inst.

- 615 — She's That Kind
 Caller: Ron Schneider, Flip Inst.
- 614 — Ruthless, Caller: Barry Medford, Flip Inst.

ROCKIN' "A"

- 1357 — When My Baby Smiles At Me,
 Caller: Allie Morvent, Flip Inst.
- 1356 — Broken Hearted Me
 Caller: Mal Minshall, Flip Inst.

LORE

- 1137 — Rings For Sale
 Caller: Don Whitaker, Flip Inst.
- 1136 — That Certain One
 Caller: Bobbie Keefe, Flip Inst.
- 1135 — Loving You
 Caller: Johnny Creel, Flip Inst.

SWINGING SQUARE

- 2361 — Don't She Look Good When She Smiles
 Caller: Clyde Wood, Flip Inst.
- 2360 — A Whole Lot Of Something
 Caller: Ken Oppenlander, Flip Inst.

We carry all square and round dance labels — Write us if your dealer cannot supply you.

MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex. 77008 Phone (713) 862-7077



1 line "Slim Jim" 75¢
 Name only regular size 85¢
 Name and Town or design 95¢
 Name and town and design (pictured) \$1.00
 Name and town and design and club name \$1.10

ANY STATE SHAPE \$1.50 EACH

We Design Club Badges

Order Any Badge in Any Color — Black, White, Blue, Green, Brown, Red, Yellow, Walnut, Birch.

Send Check, We Pay Postage

PAT'S PLASTICS

Box 847 Rifle, Colorado 81650 Phone (303) 625-1718



VELCO

MEANS SAFETY

NO DUST — NO PARAFFIN
 NO ABRASIVES
 16 OZ. CAN SLO-DOWN
 or
 16 OZ. CAN SPEE-DUP

\$2.75 (USA only) Plus
 \$3.15 (In Canada) Postage
 DEALER INQUIRIES INVITED

WRITE:

Johnny Velotta Supply
 118 So. Lake St.
 Los Angeles, Calif. 90057

REFLECTIVE

Square Dance Figures

Bumper Size
 ONLY **70¢**

6" SIZE **95¢**

5 COLORS — RED, GREEN,
 BLUE, GOLD & SILVER

At your dealers — or write

LOCAL SQUARE PRINTERS

976 Garnet, San Diego, Calif. 92109



circle four — make two lines — go up and back — star thru — swing thru — boys run — flutter the line — girls trade — couples trade — bend the line — star thru — pass thru — swing corner — left allemande — come back and promenade home.

Comment: An old familiar pop song that keeps showing up with a new pattern and new music arrangement. Good recording on the soft side (muted Trumpet etc). The contemporary pattern will keep the dancers moving.

Rating: ☆☆☆

LOVE ISN'T LOVE — Mustang 151

Key: G

Tempo: 128

Range: HB

Caller: Larry Jack

LB

Synopsis: (Break) Circle left — left allemande — weave the ring — do sa do — men star left — once around — promenade. (Figure) Heads (sides) promenade halfway — down the middle right and left thru — sides (heads) square thru four hands — split the outside two — around one make a line — circle eight — rollaway — left allemande — promenade.

Comment: Good singing tune with boom chuck accompaniment from Bass, Banjo, Trumpet, Drums and Piano. Basic pattern moves right along with everyone working. Rating: ☆☆☆

SOMEONE LIKE YOU — Bogan 1250

Key: G

Tempo: 130

Range: HB

Caller: Skip Stanley

LG

Synopsis: Complete call printed in Workshop.

Comment: A good song using some minor chording from the Accordion backed up with Xylophone, Organ, Clarinet and Bass. The easy action pattern could make this a good one.

Rating: ☆☆☆

LOVE ME OR LEAVE ME — Windsor 5010

Key: C

Tempo: 128

Range: HC

Caller: Larry Jack

LC

Synopsis: (Break) Join hands circle left — reverse back single file — girls backtrack — meet partner box the gnat — pull by — left allemande — weave ring — do sa do — promenade. (Figure) One and three square thru four hands — with sides make right hand star — heads star left in middle once —

CERTAIN HITS in NEW RELEASES!

No. 5013 - "FEVER"

Called by: Nate Bliss

No. 5014 - "YOUR KISSES ARE NOT KISSES ANY MORE"

Called by: Shelby Dawson

Windsor Records
 JUST FOR DANCING

Recent Releases

No. 5011 - "HAND CLAPPIN' "

Called by: Larry Jack

No. 5012 - "ED'S GUITAR DANDY"

"JUMPIN' JACK" (Hoedown)



SHELBY
 DAWSON

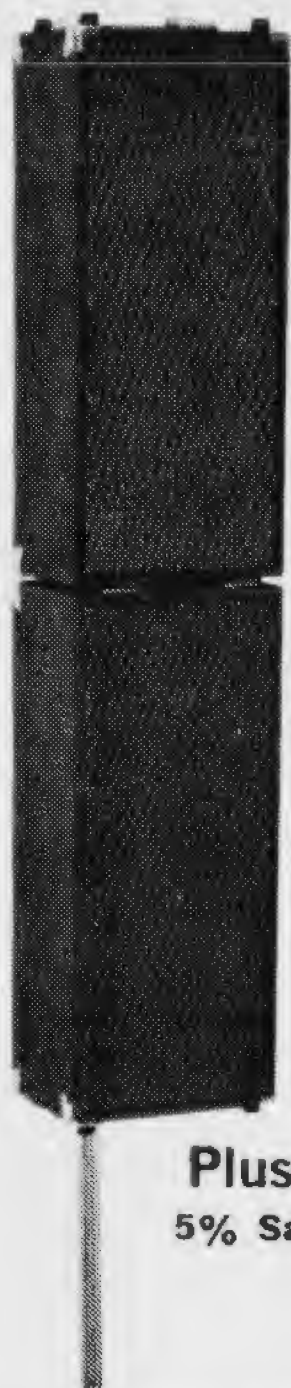


NATE
 BLISS

6512 1/2 S. Bright Ave., Whittier, CA 90601 (213) 698-7010

ASHTON SPEAKER SYSTEMS

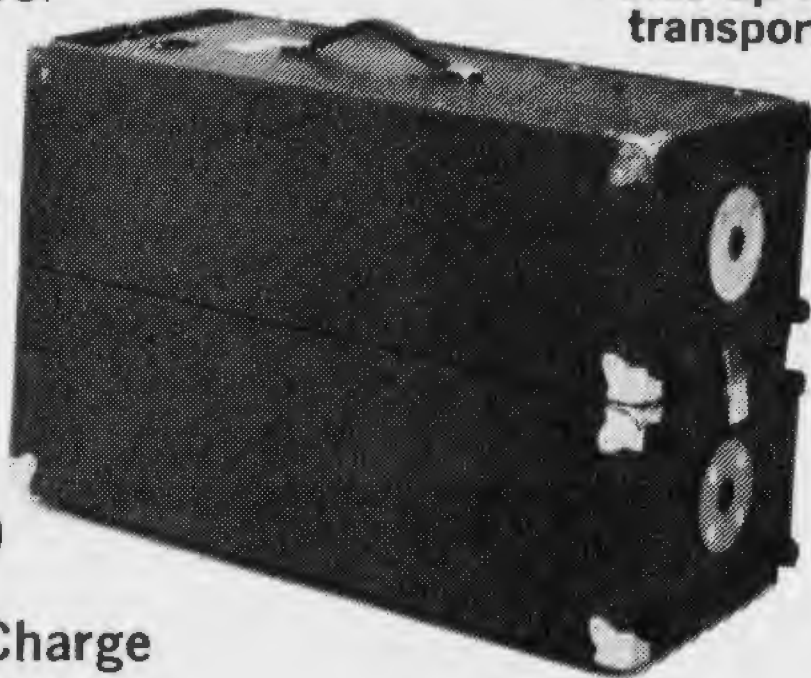
WILL HANDLE 120 WATTS PEAK POWER.
RESPONSE 50 CYCLE TO 16,000 CYCLE.
8 OHM IMPEDANCE WHEN USED AS
COLUMN. FOLD UP TO 10" WIDE, 16"
HIGH AND 24" LONG. PROTECTIVE METAL
SCREENS ON FRONT. SHIPPING WEIGHT
53 LBS.



Use as a
column in
larger halls
to get sound
to back of
the hall

\$150⁰⁰

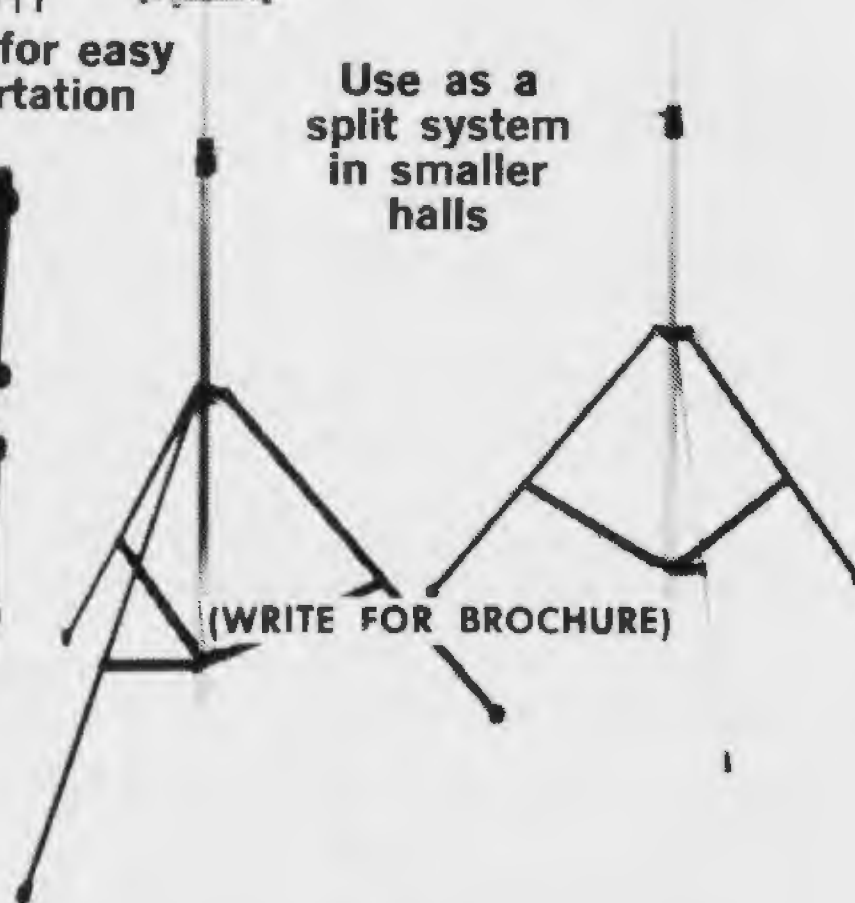
Plus Shipping Charge
5% Sales Tax on Calif. orders



Folds up for easy
transportation



Use as a
split system
in smaller
halls



(WRITE FOR BROCHURE)

ASHTON RECORD CASES

ALL METAL

WITH FULL WIDTH HINGE AND
TWO STURDY CLAMP LATCHES
HAS SPACE FOR MIKE & CABLE
PLUS ROOM FOR 120 RECORDS
AND SOME "Q" CARDS. HAS
BAKED ON ENAMEL FINISH AND
COMES IN THREE COLORS,
BLACK, BROWN, OR LIGHT GREEN.
INSIDE DIMENSION 7½ X 7½ X 15¼.
SHIPPING WEIGHT 7#.



\$14⁹⁵

plus \$2.00 mailing
Canada \$2.95
Calif. add 5 % Sales Tax

(DEALER INQUIRIES WELCOME)

FREE

A LISTING OF ALL NEW SQUARE AND ROUND DANCE RECORDS RELEASED
EACH WEEK.

JUST SEND US YOUR NAME AND ADDRESS.

ALSO

**FAST
PLUS**

MAIL ORDER RECORD SERVICE.

A FREE HEAVY PLASTIC SLEEVE (WORTH 10¢) WITH EACH RECORD
PURCHASED.

SLEEVES ARE \$8.50 PER 100 POSTAGE PAID

(415) 591-0669

GENE & MARY LOU'S DANCE SUPPLY • 1367 E. Taylor, San Jose, Calif. 95112



RALPH MAXHIMER

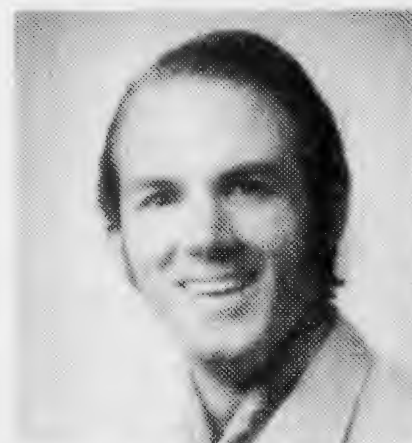
MGR 2127 Flip
"SUMMER TIME"

Written and Called by: Ray Flick, Arleta, Calif.

MGR 2128 Flip
"SWEETIE"Written by: Kenny McNabb; Caller: Ralph Maxhimer, Newport Beach, CA
RECENT RELEASES

MGR 2125 "SIDE BY SIDE" Called by: Nick Moran

MGR 2126 "IDA" Called by: Kenny McNabb



RAY FLICK

Mac Gregor Records

729 So. Western Ave.

Los Angeles, Calif. 90005 (213) 384-4191

do sa do corner — swing thru — boys trade — turn thru — left allemande corner — promenade.

Comment: A yodeling number with accompaniment from singing Guitars, Bass and Drums. The easy star pattern is well timed. This could be a good one for the callers who like to yodel.
Rating: ☆☆☆

ANOTHER LONELY NIGHT — D & ET 106

Key: A Tempo: 124 Range: HB

Caller: Jerry Hightower LA

Synopsis: (Break) Join hands circle left — left allemande — home do sa do — men star left once — partner turn thru — left alle-

mande — bow to her — weave ring — do sa do — promenade. (Figure) One and three promenade all the way — side ladies lead flutter wheel — sweep a quarter — pass thru — do sa do outside two — star thru — flutter wheel again — sweep a quarter — swing corner there — promenade.

Comment: Good contemporary pop song with Accordion, Guitar, Bass and Drums. Standard figures are timed well.
Rating: ☆☆☆

RUTHLESS — Dance Ranch 614

Key: E Flat Tempo: 130 Range: HC

Caller: Barry Medford LE Flat

Synopsis: Complete call printed in Workshop.

THE OTHER SIDE OF THE MIKE

The "HOW" Book of
Square Dance Calling by Bill PetersThe first really complete guidebook
and home-study training manual
for new or student callers . . .

NEVER BEFORE A BOOK LIKE THIS!

Here at last is a truly in-depth caller guidebook directed primarily to the needs and requirements of new or student callers—or to dancers who have sometimes wondered what it is like to be "On the Other Side of the Mike". Its 347 jam-packed pages have been described by many leaders as the most complete how-to-do-it manual ever written in the field of caller training.

ACCLAIMED BY EXPERTS EVERYWHERE!

I would recommend it highly. It goes beyond anything now in print. BRUCE JOHNSON . . . I think it is great. With all the subjects under one cover, I would recommend your book to anyone now calling or to anyone interested in calling in the future. WILLARD ORLICH The chapter on sound is A-OK . . . we think you've got a winner. It is the most complete book on the market today. JIM HILTON and JIM MORK.

A MUST FOR EVERY STUDENT CALLER

A real bargain at only \$12.50 per copy. Order postpaid by sending check or money order to BILL PETERS, 5046 Amondo Drive, San Jose, California 95129

Canadians add current exchange; Californians add 5% sales tax. For air mail please add \$2.50.



PARTIAL CONTENTS

- How to analyze and develop square dance figures and movements
- How to acquire successful timing techniques
- How to memorize and retain square dance figures and patterns
- How to develop and use sight calling techniques
- How to work with square dance music — And how to make it work for you
- How to select and present singing calls (the most detailed outline of this subject ever presented)
- How to project emphasis and command
- How to plan and present an effective square dance program
- The art and science of square dance teaching
- How to organize and conduct a beginners' class
- The techniques of square dance leadership
- How to become an effective caller showman
- The role of the Caller's Taw
- Special instructions for female callers
- How to study and practice calling skills
- How to get started as a caller.



TR-1640M-E2
40 Watt Amplifier
Callers' net \$289.50
List Price \$434.25

NEWCOMB

TR-1625
25 Watt Amplifier
Callers' net \$186.95
List Price \$280.43



Prepaid anywhere in U.S. if check in full accompanies order
Pennsylvania Residents add 6% Sales Tax.

RECORDS

We sell all round and square dance record labels postpaid.

RD #2, MONTROUSEVILLE, PA. 17754

HARLAN'S RECORD CENTER

Phone (717) 435-0460

Comment: A cute song and easy to sing with good accompaniment from Guitar, Clarinet, Piano, Xylophone, Drums and Bass. The action pattern which is good may catch the dancer off guard the first time when the girls square thru three quarters after a cloverleaf.

Rating: ☆☆☆

ASHES OF LOVE — Top 25269

Key: E Flat Tempo: 132 Range: HB Flat
Caller: Bob Cone LE Flat

Synopsis: (Break) Join hands circle left — left allemande — do sa do — face that girl and curlique — boys run to right — left allemande — weave ring — do sa do — promenade.

(Figure) Heads promenade halfway — side couples curlique — boys run — right and left thru — slide thru — square thru four hands — trade by — corner swing — left allemande — promenade.

Comment: Easy singing tune that is quite repetitious. The easy action pattern moves right along.
Rating: ☆☆☆+

ROLL OUT THE BARREL — Elite 102

Key: B Flat, C and B Flat Tempo: 126 Range: HC
Caller: Singin' Sam Mitchell LB Flat

Synopsis: (Break) Circle left — allemande left corner — turn partner right — men star left — at home box the gnat — girls star left

CALLING TO YOUR ATTENTION:

THE LLOYD SHAW FOUNDATION SUMMER WORKSHOPS FOR TEACHERS

These are one week long, offering graduate credit to qualified teachers; two workshops running concurrently, one at the junior-senior high school or adult level; one at the elementary school level.

They are staffed by some of our most competent professional teachers. They have a friendly, fun atmosphere. And there are good working materials to back up the courses.

The dates are as follows:

1. University of Albuquerque; June 4-8 (Albuquerque, New Mexico)
Marcia Garihee, Chairman
2. Colorado State University; (Fort Collins, Colorado) July 29-August 3
Irmel Fagan, Director
3. Central Michigan University; (Mt. Pleasant, Michigan) August 5-10
Carole Howard, Chairman

Send inquiries to us if you like. We will forward them.

The
LLOYD SHAW FOUNDATION, INC.
Box 203 COLORADO SPRINGS, COLORADO 80901

VALLECITO RESORT

AMERICA'S NEWEST SQUARE DANCE RESORT
"NEW HARDWOOD FLOATING FLOOR"

COTTAGES & TRAILER PARK

1973 SUMMER PROGRAM

Featuring National Callers

MAY 19 THROUGH SEPT. 21

BILL WRIGHT—Farmington, N. Mex.

BOB GREGG—Albuquerque, N. Mex.

GARY SHOEMAKE—Tulsa, Okla.

KEN BOWER—Des Moines, Iowa

BERYL MAIN—Aurora, Colo.

J. D. WILBANKS—Spearman, Tex.

E. D. TMOMPSON

CLEO & BABE BILLINGTON—Amarillo, Tex.

BOB WICKERS—Manchester, Mo.

WARREN ROWLES—Grand Jct., Iowa

JERRY HAAG—Cheyenne, Wyo.

BOB FISK—Chino, Calif.

BOB & EDNA FAUDREE—Long Beach, Calif.

LARRY WARD—El Segundo, Calif.

DON FRANKLIN—Arvada, Colo.

GAYLON SHULL—Dighton, Kansas

POT LUCK SUPPER
AND BINGO

Come to
Vallecito Resort
for the

WHERE THE PINES
MEET THE SKY



TRAILS END
DANCES



on your way to the

22nd National Square Dance Convention

(June 28, 29 and 30) at Salt Lake City

NEARBY ATTRACTIONS

TO ADD TO YOUR VACATION:

FISHING HORSEBACK RIDING

NARROW GAUGE RAILROAD

MESA VERDE NATIONAL PARK

HIKING SIGHTSEEING

For Reservations or Further Information:

VALLECITO RESORT

Route 1, Bayfield, Colorado 81122

Phone (303) 884-2631

W. H. "H" and Loene Nelson, Owners

In Southwest Colorado—18 mi. NE of Durango

once around — box the gnat — promenade.
(Figure) One and three (two and four) right
and left thru — rollaway — star thru — do
sa do — right and left thru — square thru
three hands — on the third hand swing thru
— boys trade — box the gnat — pull by —
left allemande — promenade.

Comment: Good old singalong Polka number at
a slow tempo. Easy action pattern makes it a
good one for fun level dancing. Rating: ☆☆☆

SOME OLD DAY — D & ET 105

Key: E Flat

Tempo: 128

Range: HC

Caller: Bucky Covey

LC

Synopsis: (Break) Allemande left — allemande
thar — right — left — make a star — boys
backup — shoot that star like a daisy chain
— right — left — then turn back to corner
right hand round — go forward two — meet
partner turn thru — left allemande — partner
promenade (Figure) One and three pass thru
— cloverleaf — two and four square thru
three quarters — men lead with left reverse
the flutter wheel — do sa do — make ocean
wave — swing thru two by two — turn thru
— left allemande corner — home do sa do
— take walk around the square.

Comment: Standard downbeat tune with Piano,
Drums, Guitar and Bass. May have some
trouble with a reverse flutter wheel in the
figure. Rating: ☆☆☆

HOEDOWNS

FIRESIDE — Jay-Bar-Kay 601

Key: C

Tempo: 134

Music: The Rustlers — Piano, Guitar, Bass,
Trumpet, Accordion

FOX HILL, Flip Side to Fireside

Key: B Flat

Tempo: 130

Music: The Rustlers, — Piano, Guitar, Bass

Comment: Modern hoedown beat. (Swing) jam
session type instrumental. Rating: ☆☆☆

(WORLD, continued from page 35)

central organization for discussion of mutual
problems; a place to gather ideas from other



NAME BADGES

NAME ONLY, TOWN
AND/OR CLUB

80c

Any state shape, with name and town \$1.00 ea.

WRITE FOR A NEW FULL LIST OF
ACTIVITY BADGES AND NEW BROCHURES

We make and design any shape badge.
Enclose sketch and quantity of initial order
for our prices.

Write for brochure for full information

A TO Z ENGRAVING CO.

1150 Brown St., Wauconda, Ill. 60084

**WESTERN POLYESTER
SHIRTS — NO IRON!**
Plain Colors—White—Blue—Tan—Gold—Mint
\$9.98 (Add \$1.00 postage)

Also stripes and tweeds in Tan and Blue
Sizes 14 thru 18 Sleeves 32-36
\$9.98 (Add \$1.00 postage)

Leather Triangular Badge Holders to snap
on Shirt Pocket — White, Black, Brown.
35c each, Postpaid.

Heavy Leather Towel Holders — Black,
White, Brown. \$1.25 postpaid.



TUE. AND THUR.
11-7
WED. & FRI.
TIL 9:30
SAT. 11-6

STRETCH PANTS
Medium Length Cotton \$6.50
Longer Length Cotton \$6.98
White-Black-Red-Pink-Blue-Yellow
Orchid-Hot Pink-Orange
Sm-Med-Lg-XLg

(HAVE MOBILE STORE
WILL TRAVEL)

Add 50c postage



New Catalog
Now Available

Ruth E. deTurk **Reuel A. deTurk**
1606 Hopmeadow St., Simsbury, Conn. 06070 • Phone (203) 658-9417

groups; a combined publicity effort to promote square dancing; a spokesman for the group. 28 member clubs form the League. A monthly Newsletter is published and distributed to these member clubs, free of charge.

Louisiana

New Orleans Callers Association has recently installed the following new officers: Joseph Hollier, Jr., President; Stanley Viola, Vice-President; Ray Louviere, Secretary; and Jack Busche, Treasurer. The group will be sponsoring a callers seminar conducted by Jack Lasry

on June 2. All callers are invited. For information write Joseph Hollier, Jr., 2112 Metairie Court, Metairie 70001.

Pennsylvania

The 13th Annual Timberline Party Weekend will be held May 18, 19 and 20 at Mountain Lake House, Marshall Creek, Pennsylvania. Glenn Cooke, Bob McGowan and Roy Keleigh will be calling and Ed and Ann Bodine will have charge of rounds.

New Jersey

Penn Jersey District of the Delaware Valley

"ABSOLUTELY FANTASTIC SOUND"

"AMAZING PERFORMANCE"

"TERRIFIC RESULTS IN HARD-TO-SOUND HALLS"

Clinton

ALL-TRANSISTOR EQUIPMENT

Model P-120M for 1971



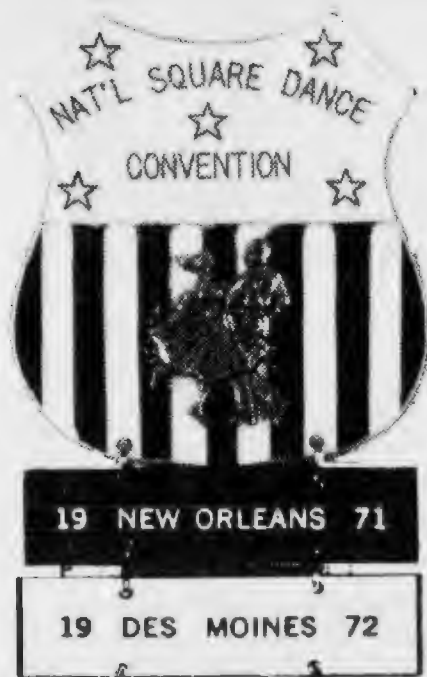
- Light weight - only 23 lbs!
- 120 Peak watts output
- Skip-proof "floating" turntable
- Outstanding clarity
- Reserve Power for largest halls
- Internal monitor, V.U. meter, Dual mike inputs, full tone controls, etc.

ALSO AVAILABLE

P-120 — Same as above less V.U. meter and internal monitor	\$375.00
XP-90 — Matching lightweight sound column	159.00
Remote Music Control for EV631 microphone	25.00
EV 631 Microphone	37.00

Shipping charge extra. Write for "Package" prices.

CLINTON INSTRUMENT CO., BOSTON POST ROAD, CLINTON, CONN. 06413 • Tel. (203) 669-7548

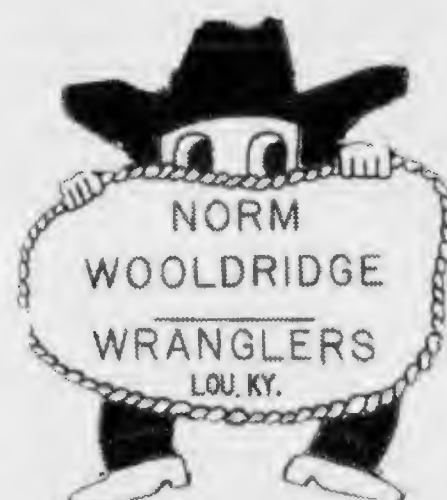


NAT'L. SQ. DANCE ATTENDANCE BADGE

Colorful Red, White, & Blue Badge.
Attendance Bars Available for
Past Conventions.

\$2.00 for Badge & 1 Bar. Add. Bars \$.70.

DELRONS BOX 364
LEMON GROVE, CALIF. 92045



Send Sketch of Idea
for Free Sample of
Club Badges

Federation of Square and Round Dancers joined the dance leaders of Delaware Valley to co-sponsor the 2nd Annual Welcome Dance in April, at the Moorestown Recreation Dept. Gym. This dance is free to all and is designed to have all local clubs welcome dancers from the various classes who have just graduated or are about to graduate. Various callers donate their services and all regular club dancers are invited to attend. —*Dick and Shirley Boren*

Roundaliers Round Dance Club of South Jersey held a combination installation and

Valentine Party in February. The group dances every Wednesday evening at Nepia Hall in Pleasantville. —*Mamie Stone*

Guest callers at the Hayloft, Asbury Park will be: May 5, Cliff Brodeur; June 2, Jim Cargill; June 16, Ken Anderson; June 23, Jerry Haag and June 30, Paul Andrews.

—*Sylvia Keleigh*

INFORMATION WANTED

Awawego Squares of St. Thomas, Ontario, Canada, are searching for their traveling suitcase, last heard from in May of 1972 in

MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS



You can become part of the booming square dance industry. Earn big profits selling square and round dance records in your area. The specialist record distributors listed below will set you up in business if you can qualify. They carry all square and round dance labels and books and can offer fast efficient service. If you are already a dealer in square dance accessories and clothing, here's your chance to add to your volume profitably. Contact distributor nearest you for complete details. No obligation.

WRITE TODAY TO DISTRIBUTOR NEAREST YOU

ARIZONA

OLD TIMER DISTRIBUTORS
708 E. Weldon, Phoenix 85014

CALIFORNIA

CORSAIR-CONTINENTAL CORP.
1433 E. Mission Blvd., Pomona 91766

MICHIGAN

SCOTT COLBURN SADDLERY
33305 Grand River, Farmington 48024

NEW JERSEY

DANCE RECORD DISTRIBUTORS
1161 Broad St., Newark 07114

OHIO

TWELGRENN ENTERPRISES
P.O. Box 16, Bath 44210

TEXAS

MERRBACH RECORD SALES
323 W. 14th St., Houston 77008

UTAH

VERN YATES DISTRIBUTORS
436 E. 4th So., Salt Lake City 84111

WASHINGTON

A&K RECORD DISTRIBUTORS
P.O. Box 24106, Seattle 98124

WESTERN DANCE DISTRIBUTORS
P.O. Box 25015 Northgate Station,
Seattle 98125



Chuck
Bryant

MUSTANG RELEASES

- MS-153 Good Things Caller: Chuck Bryant
 MS-152 Poppin' It/Stringing Along (Hoedowns)
 MS-151 Love Isn't Love By: Larry Jack
 MS-150 Square Dance Blues By: Dave Smith

MUSTANG and LIGHTNING "S" New Releases



Andy
Petrere



Art
Springer



Larry
Jack

LIGHTNING "S" RELEASES

- LS-5015 Let's All Go Down to the River Caller: Art Springer
 LS-5014 Heaven Of My Woman's Love By: Andy Petrere
 LS-5013 Don't She Look Good By: DeWayne Bridges

MUSTANG & LIGHTNING "S" RECORDS • 1314 Kenrock Drive, San Antonio, Texas 78227

Hawaii. Anyone having information as to the whereabouts of the traveling suitcase are asked to notify Mrs. Graham MacDougall, 19 Franklin Avenue, London, Ontario, N6C 2G6, Canada.

IN MEMORIAM

During recent months the square dance activity has lost several of its active supporters. We extend our condolences to the families and friends of the following:

Bill Beeke, Jr., Bath, New York
 Maurice Maddock, Colorado Springs, Colorado

Gus Henderson, New Orleans, Louisiana
 Arnold Waltz, Riverside, Illinois
 Harold Sturrock, Los Angeles, California
 Dick Wilson, Henderson, Nevada
 Gus Henderson, New Orleans, Louisiana
 Ken Hostetler, Albuquerque, New Mexico
 Gladys Rosenberg, Woodland Hills, California
 Jack Willard Taylor, Charlotte, North Carolina
 Bobbie Mason, San Antonio, Texas

CALLER/TEACHER ASSOCIATIONS!

Don't forget—the August issue of **SQUARE DANCING** will list all Caller and Round

Meg Simkins

**VERY VERY FULL
 SHOW OFF THE BEAUTY OF YOUR
 BOUFFANT SKIRTS
 TRIPLE TIERED PETTICOATS
 ALL BOTTOMS BOUND**

Nylon Lace over two Nylon Horsehair underskirts.

- White/White Binding
- White/Multi-colored Binding
- Black/Black Binding
- Cornflower Blue/Blue Binding
- Hot Pink/Pink Binding
- Soft Pink/Soft Pink Binding
- Orange/Orange Binding
- Yellow/Yellow Binding
- Turquoise/Turquoise Binding
- Red/Red Binding
- Green/Green Binding
- Orchid/Orchid Binding\$7.95

NEW . . . Rainbow Colored over two white Nylon horsehair underskirts. Vivid Multi-colored binding on all skirts..\$8.95



Everything for the Square Dancer

\$795

Order by Mail
 Add 70¢ for handling
 (Please send for our
 Free Catalog)

Sizes:
 Petite-Small, Small, Medium,
 Large, X-Large and Tall-Large
 (Please give height, waist and hip
 measurements)

Meg Simkins

119 Allen Street, Hampden, Mass. 01036

SQUARE AND ROUND DANCE RECORDS BY MAIL



- In Business since 1949 at same location.
- Same day service on most orders.
- Catalog upon request.
- One of the largest stocks in the Southwest.
- Quantity purchase discounts.



MAIL ORDER-MASTER RECORD SERVICE

P. O. BOX 7176 • PHOENIX, ARIZONA 85011 • TELEPHONE: (602) 279-5521

Dance Teacher Associations, including the name and address of the President, Chairman, or other contact. If you've changed officers since last August be sure to send in the information to us. Our deadline for copy is June 1st.

FIFTY GOLDEN YEARS

An Open House and Square Dance to celebrate the 50th Wedding Anniversary of Leonard and Eleanor Dice was held January 7th in the Moose Hall in Tipton, Iowa, with Bob Yerington calling. Eleanor Dice has been a teacher of the handicapped in the Tipton

school for many years; Leonard has been a lover of nature, square dancing and camping. They have traveled and camped in most of the United States and Canada. Congratulations and best wishes for the next fifty!

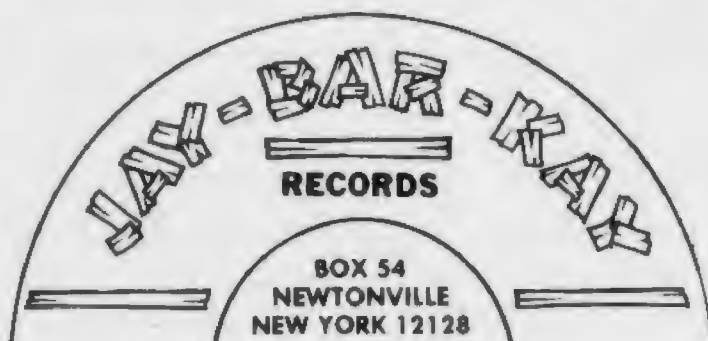
OVERSEAS DANCERS REUNION

Have you registered for the 11th Annual Reunion of the Overseas Dancers Association? If not, you'd better hurry! The reunion will be held August 9-11 in Hot Springs, Arkansas, with headquarters at the Arlington Hotel. Three glorious days of fun, friendship and



**JOHN
HENDRON**

THE SOUND WITH THE SOLID BEAT



"NEW"



**KEN
ANDERSON**

JK-143

"SAN ANTONE"

CALLER: CURLEY CUSTER

JK-144

"TIE A YELLOW ROSE"

CALLER: KEN ANDERSON

"RECENT"

JK-142

"BLACK MAGIC"

Caller: Ken Anderson

JK-141

"ANOTHER LONELY NIGHT"

Caller: Red Bates

JK-140

"MAMA BEAR"

Caller: Curley Custer

JK-601

"FOXHILL"/"FIRESIDE"

(Hoedowns)

"NEW ROUNDS"

JK-509-S

"IF I COULD WRITE A SONG"

By: Ted & Lois Mack

JK-509-C

"CLOSE TO YOU"

By: Howard & Phyllis Swanson

JAY-BAR-KAY RECORDS

Box 54 Newtonville, N.Y. 12128

LUCKY RECORDS

BE HAPPY
GO LUCKY

BE HAPPY
GO LUCKY



Bob
Van Antwerp



Don
Shotwell



John
Shallow



Jon
Hed



Bill
Martin

A NEW SOUND FOR LUCKY RECORDS! Coming in the New Releases —

WRITE NOW FOR A FREE RECORD CATALOG

LUCKY RECORD CO. POST OFFICE BOX 5008, LONG BEACH, CALIFORNIA 90805

fellowship are being planned by this year's hosts, Cal and Sharon Golden. Those eligible for membership are urged to write to Ted and Sonja Anthony at 109 Massachusetts Avenue, Cherry Hill, N.J. 08034, and get in the swim. If you're already a member, register for the reunion with Cal and Sharon. P. O. Box 2280, Hot Springs, Arkansas 71901.

SQUARE DANCING GROWS IN CANADA

A recent comparison of 1971/72 and 1972/73 listings in the Canadian Dancers News calendar and directories indicates that the num-

ber of callers and round dance leaders has increased by 7.8%, while the number of square and round dance clubs has increased 9.5% throughout the Provinces of Canada.

AN ANSWERING SERVICE

Area associations and councils looking for a means of taking care of requests for information about square dancing in their communities might consider the method adopted by the Omaha (Nebraska) Area Square Dance Council. This group provides a telephone tape service. The tape is updated the first of each

PROGRAM DIRECTORS—CALLERS

THE SECRET'S OUT. THE CALLER TAPE SERVICE IS NOTHING MORE THAN A SERVICE TO PLACE TRAVELING CALLERS.

CALLERS . . . I CAN PLACE YOU IF YOU LET ME KNOW OF YOUR OPEN DATES AND WHERE YOU PLAN TO TRAVEL.

PROGRAM DIRECTORS . . . INSTEAD OF WRITING MANY LETTERS TO MANY CALLERS, WRITE JUST ONE LETTER TO ME AND I WILL LET YOU KNOW JUST WHO IS COMING THRU YOUR AREA AND WHEN.

I ALSO HAVE MANY TAPES OF UNKNOWN CALLERS YOU CAN LISTEN TO.

FOR INFORMATION, WRITE: HARRY P. TUCCIARONE, P.O. Box 212, Trumbull, Conn. 06611

HARRY TUCCIARONE TOURING FULL TIME WILL TRAVEL ANYWHERE, ANYTIME NOW BOOKING FOR 1974 & 1975

Still some open dates in the following states for March and April of 1974.

Ohio, Indiana, Illinois, Michigan, Kansas, Iowa,
Nebraska, Colorado and points west.

For rates and date write HARRY TUCCIARONE
P.O. Box 212, Trumbull, Conn. 06611
or call Area (203) 268-4784 or 261-4863





Vaughn
Parrish



Ray
Smith

26th ANNUAL Rocky Mountain Square Dance Camp

at the LIGHTED LANTERN
atop Lookout Mountain in Cool Colorado

JULY 15 - AUGUST 11, 1973

Four Separate Weeks of Fun and Dance Workshops

Partial Staff: Beryl Main, Johnny LeClair, Jerry Haag, Vaughn Parrish, Ray Smith, Chuck Bryant, Glen Vowell, Francis Zeller, Johnny Hozdulick, Al Oksness, the Hickmans, Proctors, Arnfields and Crispinos.

Only \$80.00 per person for a full week includes everything

For further information write Paul J. Kermiet, Rte. #5, Golden, Colorado 84041



Chuck
Bryant



Pete & Don
Hickman

week and provides times and places of all dances that are scheduled for the next seven days. It also gives the name and phone number of two individuals to contact should further information about square dancing be desired. It sounds like a great idea—callers are assured of receiving an answer at all times and individuals are not required to “be on call.”

(ROUND DANCE, continued from page 24)

come knowledgeable of the fact that better things are in existence and yet to come. That we don't allow ourselves to be “rat raced” along

—when our purpose is to find enjoyable change of atmosphere from the day's “rat race.”

What of the real value of the majority of rounds as “restful alternates” to square dancing and for relief from constant listening and straining to catch every word of the caller, as well as the understanding of various dance rhythms which, in turn, make us better square dancers?

So, lest we eventually become completely separated and the pendulum allowed to swing too far from round dance pleasure and square dancing with less appeal, should we not do



JON
IONES



VAUGHN
PARRISH



BOB
AUGUSTIN

KALOX-Belco-Longhorn

NEW ON KALOX

- K-1142 “X-RATED (Bubbles In My Beer)” Flip/Inst. Caller: Harper Smith
K-1141 “GOOD HEARTED WOMAN” Flip/Inst. Caller: Jon Jones

LATEST RELEASES ON KALOX

- K-1140 “BIG STICK”/“WHUP WHUP” (Hoedowns)
K-1139 “DON'T YOU BELIEVE IT” Flip/Inst. Caller: Vaughn Parrish
K-1138 “MR. FIDDLE MAN” Flip/Inst. Caller: Harry Lackey

NEW ON LONGHORN

- LH-198 “TAKE ME BACK TO TULSA” Flip/Inst. Caller: Johnny Hozdulick

LATEST RELEASES ON LONGHORN

- LH-197 “LIVE AND LET LIVE” Flip/Inst. Caller: Bob Augustin
LH-196 “BULLY OF THE TOWN” Flip/Inst. Caller: Bob Rhinerson

NEW ROUNDS ON BELCO

- B-255 “GOODNITE DREAMER” Waltz By: Art N' Evelyn Johnson
“HEY CHIC” Two-Step By: Mona & Louis Cremi

RECENT ROUNDS ON BELCO

- B-254 “FIFTY YEAR AGO WALTZ” Waltz By: Vaughn & Jean Parrish
“SAY YOU LOVE HER” Two-Step By: C. O. & Chris Guest

PRODUCED BY KALOX RECORD DISTRIBUTING CO.
2832 LIVE OAK DRIVE • MESQUITE, TEXAS 75149 • Phone (214) 270-0616



HARPER
SMITH



HARRY
LACKEY



JOHNNY
HOZDULICK



HI-HAT 424

"EYES OF BLUE"

Written and Called by Ernie Kinney

THE BEST ROUNDS ARE ON HI-HAT

"Sweet & Sassy"

Lu & Toni Delson

"Once In A While"

Lou & Ann Hartley

Hi-Hat 910



Ernie Kinney

some evaluating of the whole picture at this point?

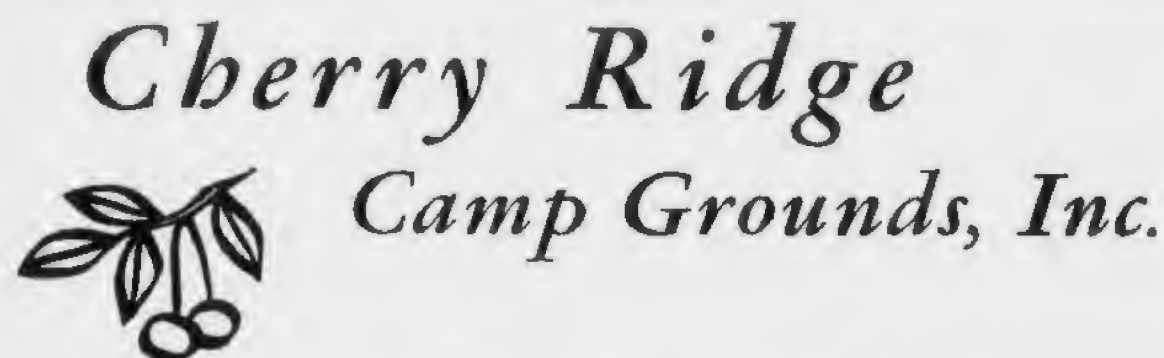
Perhaps if we had a new kind of National or World-wide listing of round dances—judged very competently as to *music* and *choreography*—in the following three types, it might help to swing the pendulum back in better balance, better *pleasure balance* for us all.

1. New (and old) easily cued or easily learned rounds.

2. New (and old) requiring round dance instructor help or for the experienced dancer.

3. New (and old) for the Teenage groups. Old to include those that made the Classic lists as well as overlooked gems of the past.

Some such method might synchronize the choice of round dances—whether with the advantage of instructors within reach or whether in less populated areas or even for those in remote places. It would prevent the current disappointments over purchase of records, only to find the reason for their appearance on the "best seller" list a real puzzle. Also, other places such as Hawaii that hosts many visiting groups from



R. D. 3

Honesdale, Pennsylvania 18431

(May-Oct.) (717) 488-6654

(Nov.-Apr.) (717) 488-6869

Private Lake, High in the Beautiful Poconos.

May 25—Red Correll, Pa.

May 26-28—Manny Amor, New Jersey

June 15-17—Jerry Helt, Ohio

June 23—Pocono Picnic (Noon-Midnight) Jim Adams, Red Correll, John Kaltenthaler, Chuck Taylor

June 29—Jerry Salisbury, N.Y.

June 30-July 2—Jerry Salisbury, N.Y.

July 4—Jerry Salisbury, N.Y.

July 6-8—Ken Anderson, N.Y.; Singin' Sam Mitchell, Mich.

July 13-15—Dave "Hash" Hass, Conn.

July 20-22—Keith Gulley, Va.

July 22-24—Deuce Williams, Mich.

July 25-27—Ed Foote, Pa.

July 27-29—Lee Kopman, N.Y.

Aug. 17-19—Kerry Stutzman, Pa.

Aug. 24-26—Curley Custer, Md.

Aug. 24 thru Sept. 3—Ken Anderson, N.Y.; Red Bates, Conn.

**1973
SQUARE
DANCE
SCHEDULE**

Rounds by Murray and Dot Truax, Judy and Bob Smith. After parties, fun and games.

Campsites — Cabins — Lodge Rooms

SEND FOR FREE BROCHURE

NOW! YOUR OWN ROUND DANCE CLUB STICKERS

Allow 2 weeks for delivery.



FOR EITHER SIDE OF GLASS

THESE ARE DECAL TYPE STICKERS

wet the decal and transfer to desired surface

MINIMUM ORDER 10

LESS THAN 100—25¢ EACH ■ 100 OR MORE 20¢ EACH

The decal has a light blue background. The lettering, outline and double circles are dark blue and the dancers are royal blue. The club name and town are in regular gold leaf. (These colors only)

"Send for free catalogue on badges, stickers, accessories, etc."

The MAREX Co.

Box 371, Champaign, Illinois 61820

far away places wouldn't be totally in the dark as to what rounds all can participate in.

It could help to bring us all together in other ways too, no doubt. Round dance groups would enjoy attending square dances more. And while the experienced ones among these dance, the caller could take a deserved rest. Those who wish to sit out a round could take their choice and might enjoy watching the advanced round dancers and thus have good music or music and song to listen to while looking on. The round dancers would surely en-

courage others to attend round dance classes.

As for age being the reason for deterring dancing pleasure—one of our best ballroom dancers was a gentleman in his sixties who was advised by his doctor to take a few easy dance lessons for therapy reasons. To his surprise he discovered that he possessed the natural gifts for dancing and he became an outstanding dancer! Perhaps a few round dance lessons would open up a whole new world of pleasure for many on-lookers of today, as this gentleman's ballroom lessons did for him.

—BETTINA—

Two now working as one to serve you better

BILL BETTINA

Supplying square dance dresses internationally
for almost 20 years

PETE BETTINA

Specializing in separates now, but adding other
accessories in the future

We'll be working separate operations, but ONLY to give
you better service through your favorite store

"Just for Fun" — Please ask for a

Bettina of miami

2110 NORTHWEST MIAMI COURT • MIAMI, FLORIDA 33127



TRAINING MATERIAL

By **JAY KING**

LEARN REAL HASH CALLING

With the Jay King method, you'll get results the first day whether you've been calling 10 weeks or 10 years! Learn hash calling via book or tape.

The method is taught in **THE FUNDAMENTALS OF HASH CALLING**, 275 pages, 39 chapters, hundreds of diagrams. Takes you all the way. You'll find yourself moving ahead faster than you thought possible.

\$8.95 postpaid (\$9.95 in Canada)

The same method is also taught on **four** tapes, available on cassettes or 7-inch reels. A booklet with complete diagrams accompanies each tape.

Cost of **each tape** is \$5 95 postpaid.

IMPORTANT: SPECIFY "CASSETTE" OR "REEL"

TEACH NEW DANCERS

This professional teaching manual is for both neophytes and experienced teachers. Lessons progress logically from the known to the new. Teach 10, 30, or even 50 lessons. Teach 20-40-60-even 100 basics. The material and teaching techniques are in the book—all between one set of covers. Order **HOW TO TEACH MODERN SQUARE DANCING** (253 pages).

\$8.95 postpaid (\$9.95 in Canada)

KEEP CURRENT AND KNOWLEDGEABLE

Jay King's monthly notes, **HASHING IT OVER**, are the most useful and usable ever devised for today's club caller. Each issue has workshop material; challenge material; a "Top Tip" built around a theme; zeros and equivalents; discussions of square dance topics in "The Hash House"; a Caller Clinic; varied presentations of standard material; and **diagrams** of all new figures.

\$9.95 for 12 monthly issues

IMPROVE SKILLS AND TECHNIQUE VIA TAPE

Caller training sessions on the following subjects (each numbered item represents one tape): 1) Zero Movements and Equivalents; 2) Fitting Figures to Singing Calls; 3) Set-Ups and Get-Outs; 4) Two Ladies Chain Rules; 5) Patter and Timing Development; 6) First Night of Class; 7) Caller Clinic Tape (containing parts of #1, #2, #3 and #5).

Cost of each tape is \$5.95 postpaid (Mass. residents add 3%)

IMPORTANT: SPECIFY "CASSETTE" OR "REEL"

FIVE-TIP TAPES FOR DANCERS AND CALLERS

I've taped over 100 tips as an aid to callers on how to teach and workshop new material and how to get variety from club level figures. These tapes are also of tremendous value to dancers who want extra **home practice**. You choose any five tips from the list and I'll send you a reel or cassette that has on it the **exact five you've chosen**. Send for complete list of available tips.

Cost of **each** Five-Tip Tape is \$4.95.

IMPORTANT: SPECIFY "CASSETTE" OR "REEL"

NOTE: ASK ABOUT PERSONALIZED CALLER COACHING VIA TAPE

Order (or write for further information) from **JAY KING, P.O. Box 462, Lexington, Mass. 02173**



BADGES!

SQUARE DANCE
CLUB BADGES ◆
FUN BADGES ◆
NEW — DANGLE BADGES ◆

ATTRACTIVE — ENGRAVED — INEXPENSIVE

Free Catalog

L & A PLASTICS, Inc.

(Badge Div.)

415 W. NORTHERN AVE., PUEBLO, COLO. 81004

GOLDEN VILLAGE

ADULT TRAVEL TRAILER PARK

37250 W. FLORIDA AVE.

HEMET, CA. 92343 (714) 925-2518

ANNOUNCES

KEN & DEE BOWER

as resident square dance
caller starting October, 1973.



A complete program of square and round
dancing including beginners, intermediate
and advanced and fun level club dancing
each week. Once a month a touring
national caller dance.

18,000 sq. ft. club house and over
1000 full hook up spaces.

Make reservations early. Write for brochure.

Square Dance Date Book



May 4—Kon-Yacht Kickers Parade of Stars,
Conneaut Lake Park, Pennsylvania

May 4-5—Kansas S/D Callers Convention,
Municipal Auditorium, Topeka, Ks.

May 4-5—20th Annual Magic City Hoedown,
Shrine Audit., Billings, Mont.

May 4-5—4th Annual Big Springs Festival,
H.S. Cafeteria, Big Springs, Texas

May 4-6—Northern Twisters Annual Jamboree,
Prince George, B.C., Canada

May 4-6—26th Silver State S/D Fest., Cen-
tennial Coliseum, Reno, Nev.

May 4-6—14th Annual Buckeye S/D Conven-
tion, Dayton Exhibition Center, Dayton,
Ohio

May 5—Hot Footers Spring Festival, Sydney,
N.Y.

May 5—Spring Fest., Asheville, N.C.

May 5—Capital Sqs 11th Annual Cotillion.
Northwood Mall, Tallahassee, Fla.

May 5—27th Annual Central Dist. Jamboree,
Myriad Convention Center, Oklahoma City,
Okla.

May 5—Official Night Owl Dance, Allison
Hall, 1st Methodist Church, Cheyenne, Wyo.

May 5—33rd S/D Festival, Pershing Auditor-
ium, Lincoln, Nebraska

May 5-6—22nd Annual Illinois Federation of
S & R/D Festival, Springfield, Illinois.

Faulkner's

of KANSAS CITY
Presents

The RINGO

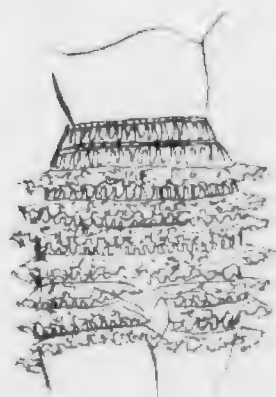
Sizes 4 to 10 — M & N Widths
Colors — Black or White \$9.95
Gold or Silver \$11.95
Postage — 75¢
per pair.



SISSIE PANTS

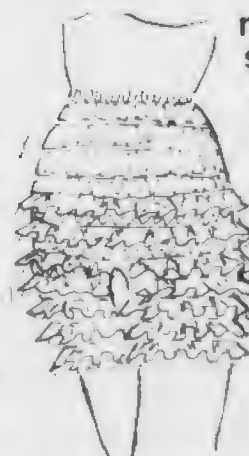
Style N-20 — Nylon
tricot sissy pants.
Cut wide and shirred
in with 7 rows
matching lace. White
Black, Red, Pink,
Blue, Yellow, Hot
Pink, Apple Green,
Orange.

Sizes: S-M-L \$5.25
Mailing charge 75¢



PETTI-PANT STYLE #24

Now available — the popular mid-
thigh length petti-pant
made of nylon tricot in-
stead of cotton batiste.
Rows of matching lace
shirred in with elastic
thread. Sizes S-M-L.



White and colors.

Mailing charge 75¢
#N-24
\$7.00

8916 Troost Ave., Kansas City, Mo. 64131 • Phone (816) 444-3110 • Open Thurs. Eve.

May 6-3rd Day in May "Mini-Fest", Binghamton, N.Y.
 May 10-Flutterwheels S/D, Concord House, Concord, Wisconsin
 May 10-12-Toronto & Dist. Convention, Hamilton, Ontario, Canada
 May 11-Kon-Yacht Kickers Parade of Stars, Conneaut Lake Park, Pennsylvania
 May 11-13-21st Annual Webster Sq. Dance Fest., Camp Ceasar, Cowan, West Va.
 May 11-13-N.W. Michigan Council 18th Annual Festival, Hi School Gym, Traverse City, Michigan

If you've ever been disappointed when a listing for your special event didn't appear in this section, the reason probably was that the information didn't arrive in our office in time. Deadlines are two months prior to publication date. Listings for the August issue must be received by June 1st.

May 14-Metro S/D Council 9th Atlantic Jamboree, Halifax, N.C., Canada
 May 18-Kon-Yacht Kickers Parade of Stars, Conneaut Lake Park, Pennsylvania
 May 18-19-14th Tulip Time Sq. Dance Fest., West Ottawa High School gym, Holland, Mich.
 May 18-19-Assoc. S/D Clubs of Utah Spring Fest. & Election Dance, Salt Palace Audit., Salt Lake City, Utah
 May 18-20-California Single Squares Convention, Convention Center, Anaheim, California
 May 18-20-Spring Fling, Pokagon State Park, Angola, Ind.
 May 18-20-13th Annual Timberline Party S & R/D Weekend, Mountain Lake House, Marshall Creek, Penna.
 May 20-MSDLA of Michigan Spring Fling,

B. & S. SQUARE DANCE SHOP

MAGNET, INDIANA 47555

Send for free catalog.

50 yards Nylon marquisette — stiff, cotton top, wide elastic band. Order 1" shorter than skirt. 4 tiers on 19" and longer and 3 tiers on 18" and shorter. Colors: white, black, yellow, pink, blue, forest green, red and multi-color, orange and med. purple.

\$13.95 plus \$1.00 postage. 35 yd. slips \$11.95 plus \$1.00 postage.

RINGO

The shoe most square dancers wear. 1/2" heel with elastic binding around shoe. Strap across instep. Black and White \$9.95 Yellow, Pink, Red and Orange \$10.95 Silver and Gold \$11.95 Sizes 4 to 10 — Med. and Narrow. Plus 65¢ postage.

(Dealer Inquiries on Petti-Pants and Slips Welcome)

INDIANA
ADD
2%
SALES
TAX



Jerry
Hightower

D. & E.T. RECORDINGS Presents

D & ET 107
**LOOKS LIKE THE
SUN'S GONNA SHINE**

By Buck Covey

D & ET 108
CARIBBEAN

By Buck Covey

D & ET 109
IT'S ALL RIGHT NOW

By Dell Morgan

D & ET 111
RAILROAD BUM

By Buck Covey

Music by the D & ET'ers

Available At All Record Dealers



Buck Covey



Dell
Morgan

YOU CAN MAKE IT WITH

*Needle
Notes*

FOR SQUARE DANCERS

Judy Ross Smith

Tips and
118 Illustrations
Showing How
to Create Square
Dance Attire —

(DEALER INQUIRIES WELCOME)

\$5.00 per copy post paid **NEEDLE NOTES, Box NC,**
Norwell, MA., 02061

TWO GREAT NEW SINGING RECORDS from the KENTUCKY BLUEGRASS



"MY WOMAN'S LOVE"

NA-1001

Caller: Jerry Barrett
with the Bluegrass Strings

**"OLD BUCK AIN'T
HERE NO MORE"**

NA-1002

Caller: Stew Shacklette
with the Bluegrass Strings



AVAILABLE BY MAIL ONLY. \$1.75 EACH. SEND CHECK WITH ORDER TO
NITE AL'S RECORDS, 510 Republic Bldg., Louisville, Ky. 40202

ARMETA

The Original Fun Club Badges

Send for list

ARMETA, Dept. M

12505 N.E. Fremont St.

Portland, Oregon 97230

WAGON WHEEL RECORDS

"THE RECORD DESIGNED . . . WITH THE CALLER IN MIND"

NEW RELEASES

WW 503

"CALL ME LONESOME"

Two-Step

by John and Wanda Winter

Cues on flip side by John Winter



John & Wanda Winter

WW 606

"BLOODY RED BARON"

by Ken Bower - flip square

WW 607

"DARLING RAISE THE SHADE"

by Ken Bower - flip square



Ken Bower

WW 125

Patter Record

"DUELING BANJOS"

and

"PITTER PATTER"

All Music by The Wagon Masters



P.O. BOX 364 • ARVADA, COLORADO 80002

Civic Center, Lansing, Mich.

May 20—Western N.Y. Callers & Leaders Assn.

18th Annual Squar-O-Rama, Summit Park Mall, Niagara Falls, New York

May 25—Kon-Yacht Kickers Parade of Stars, Conneaut Lake Park, Pennsylvania

May 25—Reel Squares 10th Annual "500" Dance, Promenade Hall, Merrillville, Indiana

May 25-26—"Three Ring Circus" State Festival, Sioux Falls, South Dakota

May 25-26—Wild Burro S & R/D Fest., Jr. Hi School Gym, Bullhead City, Ariz.

May 25-27—Spring River Fest., Omaha Center, Cherokee Village, Ark.

May 25-27—Azalea Festival S/D Jamboree, Brookings, Oreg.

May 25-28—Memorial Day Weekend, Association Island, Henderson Harbor, N.Y.

May 26—5th Rose City International Festival, Centennial Hi School, Windsor, Ontario, Canada

May 26—Trail In Dance to South Dakota State Festival, Community Hall, Sioux Falls, South Dakota

May 26-27—Golden State Roundup, Oakland, Calif.

May 26-27—2nd Annual Montana State S/D Convention, Butte, Mont.

May 26-27—Florida State S & R/D Conv., Hixon Conv. Center, Tampa, Fla.

May 26-28—Annual Cherry Ridge Jubilee Memorial Day Weekend, Cherry Ridge Campgrounds, Honesdale, Pa.

May 31-June 2—Gatlinburg Hoedowners "Tenn. Square Up," Gatlinburg, Tenn.

June 1-2—Chicago Metropolitan Area Mini-Convention, Downers Grove So. Community H.S., Downers Grove, Ill.

June 1-3—Calif. State Convention, Exhibition Hall, Fresno, Calif.

ANNOUNCING REOPENING IN NEW LOCATION VEE GEE PATTERNS

P.O. BOX 73

RIGBY, IDAHO 83442

Catalogue

Patterns for Square Dance Apparel

Send 60¢

Air Mail 80¢

APO, FPO overseas orders only (No Stamps or COD's)

CANADA send 10¢ extra



STOP BLIND RECORD BUYS!

NOW

You can listen to all the latest record releases

\$2.50 will bring you our tape and information on how you can continue this service FREE OF CHARGE every month. Tapes are at 3 $\frac{3}{4}$ Speed — Reel to Reel, or "Cassette."

Robertson Dance Supplies

3600 33rd AVENUE • SACRAMENTO, CALIFORNIA 95824 • Phone (916) 421-1518

June 1-3—June Weekend, Turkey Run Park, Marshall, Ind.

June 2-11th Annual S & R/D Festival, Civic Center, El Paso, Texas

June 6-8—Tip Top Trot 2nd Annual College Campus Weekend, Hiram College, Hiram, Ohio

June 8-9—19th Annual Colorado State S/D Festival, Adams Co. Fgds., Denver, Colo.

June 8-9—1st Annual Tennessee State S/D Conv., Culture Bldg., State Fgds., Nashville, Tenn.

June 8-9—Star Twirlers 6th Annual Campout, Point Mallard, Decatur, Ala.

June 9—Twirling Teens 1st Annual Midwest America Teen S/D Conv., UAW Hall, Waterloo, Iowa

June 9—Camping Squares Summer Festival, San Marcos City Park, San Marcos, Texas

June 9-10—6th Annual Gold Diggers Sq Dance Breakfast & Gold Panning, Fairgrounds, Yreka, Calif.

June 14—Cowtown Sqs. Special, Miles City, Montana

Desert Flower ORIGINALS

WRITE FOR
OUR NEW 1973
COLOR BROCHURE

Include Zip Code
with your address

3118 CENTRAL S. E.
P.O. Box 4039
ALBUQUERQUE
NEW MEXICO 87106

WE RECOMMEND
KRAUS ORIGINAL SHOES

#Z-Shoe — Colors: White, Black, Lt. Blue,
Bone, Red, Orange, Hot Pink, Lt. Pink,
Navy, Toffee, Yellow \$7.95
Gold or Silver — \$8.95

Add \$1.00 for handling charges. For 2 pr. add \$1.35.
Sizes: 4, 5, 6, 7, 8, 9, 10 — Medium width only
No half sizes.



Imagine!

WEARING GLOVES
ON YOUR FEET



Quality Guaranteed

June 14-16—14th International S/D Conv.
Prince Albert, Sask., Canada
June 15-17—23rd Annual Wash. State S/D
Fest., Clover Park School, Tacoma, Wash.
June 15-17—Southwestern Mich. S & R/D
Summer Festival, Western Mich. Univ.,
Kalamazoo, Mich.
June 15-17—Spring Festival Weekend, Cherry
Ridge Campground, Honesdale, Pa.
June 16—Northway Squares Fest., Olympic
Arena, Lake Placid, N.Y.
June 16-18—Safari Weekend, Angle Pond
Grove, Sandown, N.H.

June 17-23—18th Annual Alberta S/D Insti-
tute, Banff, Alberta, Canada
June 22—Trails End Dance, Red Barn, La
Vista Hills, Pueblo, Colo.
June 22-24—31 Squares Weekend, Oquaga
Lake House, Deposit, N.Y.
June 23—Pocono Picnic, Cherry Ridge Camp-
ground, Honesdale, Pa.
June 23-24—Kampeska Kapers, Lake Kampes-
ka, Watertown, S. Dak.
June 24—Trail Dance, Rec. Center F.E. War-
ren AFB, Cheyenne, Wyo.
June 25—Free Trail Dance, Southroads Shop-

LET YOUR SQUARE DANCE CLOTHIER HELP YOU **Dress for the Dance**

ALLEMANDE SHOP

250 N. Main St. (Rt. 55), Crown Point, Ind. 46307

B & D WESTERN SHOP

2117 Hwy 64-70 S.W., Hickory, N.C. 28601

B-BAR-B SQUARE DANCE APPAREL & RECORDS

1538 Main (Speedway), Indianapolis, Ind. 46224

THE BEE HIVE

521 5th St. N.E., Sidney, Mont. 59270

THE BUCKBOARD WESTERN SHOP

RFD #2, Marshall, Michigan 49068

BUCK & SANDY'S WESTERN WEAR

Route #3, Box 80, Fairmont, W. Va. 26554

BUTTONS & BOWS SQUARE DANCE SHOP

Coburn Ave., Pelham, N.H. 03076

CALICO HOUSE

1166 Hooksett Rd., Manchester, N.H. 03104

THE CATCHALL

1009 9th Street, Wichita Falls, Texas 76301

CHEZ BEA SQUARE DANCE CREATIONS

650 N.E. 128th St., North Miami, Fla. 33161

THE COWBOY CORRAL

8007 Bluelick Rd., Louisville, KY 40219

DANCE CRAFT

3584 E. Hastings, Vancouver 6, B.C., Canada

DANCE-RANCH

Carrollton Shopping Center, New Orleans, La. 70118

THE DANCERS CORNER

2228 Wealthy SE, Grand Rapids, Mich. 49506

DART WESTERN SHOPPE

1414 E. Market, Akron, Ohio 44305

DEE'S SQUARE DANCE SHOP

8551 N. Riverview Dr., Kalamazoo, Mich. 49004

DIXIE DAISY SQUARE DANCE & WESTERN WEAR

1355 Odenton Rd., Odenton, Md. 21113

DO-SAL SHOPPE

1604 W. 23rd St., Independence, Mo. 64050

THE DO SA DO SHOP

137 West Main St., Alhambra, Calif. 91801

DOUBLE O RANCH WEAR

1460 National Street, Memphis, Tennessee 38122

DOUBLE W DANCE WEAR and WARES

1172 Edgell Road, Framingham, Mass. 01701

E & D WESTERN WEAR

14 Main St., So. Hadley Falls, Mass. 01075

F & S WESTERN SHOP

1553 Western Ave., Toledo, Ohio 43609

IRONDA SQUARE DANCE SHOPPE

759 Washington Ave., Rochester, N.Y. 14617

KATHLEEN'S SQUARE DANCE SHOP

508 W. Chestnut St., Chatham, Ill. 62629

MADELYN FERRUCCI CREATIONS

Brewster & Lake Rds., Newfield, N.J. 08344

MANN'S SQUARE THRU

24 New Road, E. Amherst, N.Y. 14051



ping Center, Omaha, Nebr.

June 26—Trail Dance to National, Uranium Downs 4-H Bldg., Grand Junction, Colo.

June 26—Intermountain S & R/D Assn. Trail Thru Dance, Cafeteria, Meridian, Idaho

June 26—Black Canyon Twirlers Trail Dance, Lions Park, Montrose, Colorado

June 27—Swingin' Singles Trail's End Dance, Utah State Capitol Building Rotunda, Salt Lake City, Utah

June 28-30—22nd Nat'l S/D Convention, Salt Palace, Salt Lake City, Utah

June 29-July 1—Entrance Sq. Dance Club An-

nual "Rocky Mt Do", Hinton, Alberta, Canada.

June 29-30—Dancing Spree in '73, 7th Annual State S/D Festival, Fairbanks, Alaska.

June 29-July 1—Teen's S/D Fun Weekend, Scotts Oquaga Lake House, Deposit, N.Y.

June 30—Aces & Deuces Square-O-Rama, Antelope Valley Fgds., Lancaster, Calif.

June 30—Soo-Z-Q's Northwest Council Dance, National Guard Armory, Sault Ste. Marie, Mich.

June 30-July 2—Fun Festival Weekend, Cherry Ridge Campground, Honesdale, Pa.



STORES handling square dance clothing are invited to write SQUARE DANCING for information regarding a listing on this page.

MAREA'S SQUARE DANCE SHOP

Cor. Love & (3749) Zimmerly Rds. 1/2 mile off 832, Erie, Pa. 16506

MARTY'S SQUARE DANCE FASHIONS

404 Cherokee Dr., Greenville, S.C. 29607

MCCULLOCH COSTUME & DANCE OUTFITTERS

1034 Dundas St., London 31, Ontario, Canada

MODERN SQUARE DANCE CORRAL

2017 E. Michigan Ave., Lansing, Mich. 48912

NICK'S WESTERN SHOP

245 E. Market St., Kingsport, Tenn. 37660

OBIES WESTERN & SQUARE DANCE FASHIONS

614 S. Lake St. (Rt. 45), Mundelein, Ill. 60060

PEARL'S of RALEIGH

2620 Poole Rd., Raleigh, N.C. 27610

PEARL'S WESTERN FASHIONS

Dawes Ave., Clinton, N.Y. 13323

PEG'S SQUARE DANCE SHOP

47 Weller Ave., Pittsfield, Mass. 01201

PRINCESS SPECIALTY SHOP

584 Main St., S. Portland, Maine 04106

THE QUALITY WESTERN SHOP

1894 Drew St., Clearwater, Fla. 33515

RACEWAY SADDLERY & WESTERN WEAR

406 Thomas Ave., Forest Park, Ill. 60130

RAY'S SQUARE DANCE SHOP

2904 S.W. 44th, Oklahoma City, Okla. 73119

RILEY'S RANCH CORRAL

750 Northgate Mall, Seattle, Wa. 98125

ROBERTSON DANCE SUPPLIES

3600—33rd Avenue, Sacramento, Calif. 95824

RUTHAD PETTICOATS AND PANTIES

8869 Avis, Detroit, Michigan 48209

SKY RANCH SADDLERY

109-111 S. Main St., Central Square, N.Y. 13036

THE SPORTSMAN SHOPS

2658 E. Garvey (Citrus & Fwy.), W. Covina, Ca. 91790

THE SQUARE DANCE SHOPPE

2319 S. Seneca, Seneca Center, Wichita, Kan. 67263

SQUARE DANCE VILLAGE

3621-A State St., Santa Barbara, Ca. 93105

SQUARE TOGS

11757 Hwy. 42, Sharonville, Ohio 45241

SQUARE WEAR SHOP

8674 49th St. North, Pinellas Park, Fla. 33565
5 mi. north of St. Petersburg

S.W.S. DUDS FOR DUDES

2241 N. 56th St., Mesa, Ariz. 85205

TWIRLING FASHIONS S/D & WESTERN WEAR

1256 Evergreen Ave., Pgh. (Millvale), Pa. 15209

KAY WILSON

5022 Nokomis Ave., Minneapolis, Minn. 55417

fashion feature



Representing the world of teen dancers, Lianne Mills of LeGrand, California, not only is a fine dancer but mighty clever with a needle and thread. She made her colorful multi-colored dress and also a matching tie for her dancing brother. The skirt has a detachable bib so it may be worn with or without. A white peasant blouse is trimmed with complementary bows at the sleeves and neckline. Perma-press material makes laundering easy.

Nita Smith Fashions



113 Walton Dr.
College Station,
Texas 77840



The Perfect Gift for HIM

\$5.25 plus 25¢ handling
charge

Handsomely decorated
TIES with hand-set
rhinestones on metallic
trimmed braid. Order
in almost any color!!

Party Petticoats

Truly a dancer's petticoat — of luxurious nylon marquisette that gives your favorite dress the beautiful fullness it deserves — Up to 100 yards of ruffling, fashioned with four tiers plus a soft, cotton batiste top — Custom-made to your measurements and proportioned to your figure! Destined to be your FAVORITE petticoat because it's made for YOU! Available colors are:

ROSE PINK
MINT GREEN
TURQUOISE

LIGHT BLUE
ROYAL BLUE
RED

BLACK
WHITE
YELLOW
LILAC

BEIGE
ORANGE
HOT PINK
LIME GREEN

"Newest Fashion Colors"

GOLD

BROWN

PURPLE

KELLY GREEN

MULTI-COLOR — Made of any combination of your choice of the available colors. Example: mint green top with two bottom tiers of orange, yellow and green. **\$17.95 plus \$1.15 handling.**

NEWEST WHITE PETTICOAT — "DOUBLE REVERSIBLE" . . . Two in one — a Stiff and a Soft layer sewed to a single top. Stiff layer remains bouffant . . . soft layer next to body does not scratch or ruin hosiery. Reversible for proper look with summer dresses of light weight material. **\$17.95 plus \$1.15 handling.**

Lacy Legs

\$8.95 plus 60¢ mailing

"Made-to-measure" pantalettes of cool, cotton batiste featuring row upon row of dainty lace on the legs — the entire garment is sewed with elasticized thread to give a close, neat fit — available in all the petticoat colors.

Just Rite

JUST RITE WHITE

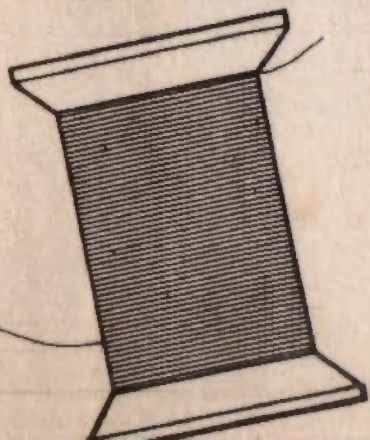
\$10.95 plus \$1.15 handling charge

Our answer to your need for a STIFF, permanent finish marquisette slip. **PRICED RITE** for that first bouffant to wear to classes and clubs—OR, to "lift" a tired petticoat.

GROUP DISCOUNT PLAN FOR BEGINNING CLASS MEMBERS...WRITE FOR INFORMATION

NITA'S SEWING SERVICE OFFERS:

**LACE TRIM AT VERY LOW PRICES
SAMPLES SENT IF WIDTH AND COLOR PREFERENCE
ARE STATED**



GRUNDEEN'S WORLD of SQUARE DANCING



"There's a great idea for a cartoon if I could think of a good caption."

The BEST SQUARE SHOE in All America At This Price

COMPARE AND
YOU'LL AGREE

\$16⁹⁵



Widths A-B-C-D-E-EE-EEE

Sizes 6-12

Colors — Black or Brown

We pay postage anywhere

GORDON BROTHERS

2488 PALM AVE.

BOX 841 - HIALEAH, FLORIDA 33011

DEALERS WANTED — ALL STATES OPEN